

A
P L A N
OF
CIVIL and HISTORICAL
ARCHITECTURE,
IN THE
REPRESENTATION
OF THE

Most noted Buildings of Foreign Nations,
Both ANCIENT and MODERN :

Taken from the most Approv'd Historians, Original Medals,
Remarkable Ruins, and Curious Authentick Designs ;

AND

Display'd in Eighty-six double Folio-Plates, finely Engraven,
At a very Great Expence, by the most Eminent Hands ;

Divided into Five BOOKS.

CONTAINING,

Book I. Twenty-two Plates of the *Ancient Jewish, Egyptian, Syrian, Persian and Grecian Edifices, Monuments, Pyramids, &c.* in which the Manners of Structure used by those Nations, and bury'd in the Ruins of Barbarity, are restor'd, and set in a true Light.

Book II. Fifteen Plates of the *Ancient, and least known Roman Buildings.*

Book III. Fifteen Plates describing the *Buildings of the Arabians, Turks, &c.* and some Modern One's of the *Persians, Siamese, Chinese, and Japanese.*

Book IV. Twenty-one Plates of *Modern Structures*, invented, and in Part executed, by the Author.

Book V. Thirteen Plates of *Ancient Egyptian, Grecian and Roman Urns and Vases*; to which are added some *Modern One's*, partly invented by the Author.

All drawn with Excellent Skill, and the Utmost Diligence;

By Mr. *John Bernhard Fischer, of Erlach ;*

PRINCIPAL ARCHITECT, and Chief Surveyor of the WORKS, to His Present Imperial Majesty.

First published at LEIPZIG, with the Explanations of all the Plates, in GERMAN and FRENCH,
out of the best Ancient and Modern Writers ;

And now faithfully Translated into ENGLISH, with large Additional NOTES ;

By THOMAS LEDIARD, Esq;

Late Secretary to His Majesty's Envoy Extraordinary in Lower Germany.

The SECOND EDITION.

L O N D O N :

Published at the Expence of the TRANSLATOR, and to be had only at his House in SMITH'S-SQUARE, WESTMINSTER ; and during the Sessions of PARLIAMENT, at the Pamphlet SHOP, in the COURT OF REQUESTS.

REPRESENTATION
IN THE
ARCHITECTURE
OF CIVIL AND HISTORICAL
ARTS



The Author's Preface.



He Design of the Author in placing a Preface before this Work is by no Means to amuse the Reader with a superfluous Discourse, or to follow the Example of those, who are fond of being thought Authors; much less does he pretend thereby to set any Value upon the Work it self. His sole Aim is to account for, and excuse certain Defects, which are almost inevitable in a Work like this, where the Author lies under a Necessity of depending so much upon the Relations of others, as well as upon the Skill of the Engraver, who is often apt to require more Assistance than his Time will allow.

Those Persons, who have honour'd him with their Acquaintance, know he undertook this Work only as a Kind of Amusement, at a Time, when the Wars, with which His Imperial Majesty was taken up, left little Time or Employment for *Civil Architecture*. And for others, if they be of the Number of those unbiass'd Judges, who don't repine at the Reputation of their Neighbours, they will soon perceive, that the Author's Intention has been more to furnish Admirers of this Art with Designs in sundry Species of Architecture, and to lay down Plans for those, who make Profession of this Art, to raise new Inventions upon, than to instruct the Learned. He is so far from being puff'd up with this Vanity, that he esteems their bare Approbation, as the greatest Honour can be done to his Endeavours. To obtain that has been his Chief Ambition, and he dares flatter himself with some Success. He presumes at least they will readily grant, that Truth and Probability, which only can put any Value on such Undertakings, have been traced with all the Accuracy, which dubious Authorities, added to his other indispensable Occupations, and the great Expence of the Work, could allow.

As the Author's main Aim has been to represent in a true Light the Chief of those famous Edifices, which the Rust of Time has eaten up, he has been attentive only to the most *Authentick Testimonies*: Such are *Contemporary Historians*, *Ancient Medals*, which have retain'd the Images of them, but preferable to all, *the Ruins themselves*, where any are remaining: For however disfigur'd these latter may be, they contribute greatly towards raising in us adequate Ideas of their *Pristine State*; much in the same Manner, as by viewing a Skeleton, we readily form a Judgment of the Size and Frame of the Body, which formerly cloth'd it.

As for such modern Designs as have hitherto been extant, some of which are the bare Productions of wild rambling Fancy, the Author has had very little Regard to them. This the Judicious Reader will soon perceive, if he but compare *the Seven Wonders of the World*, as here laid down, with other Descriptions of them, which are to be found, and of which the greater Part would hardly be suspected for what they are design'd, were it not for their Titles. In some Cases however he has had Recourse to the Lights and Enquiries of others; but he has in no Way depriv'd them of their Due: He always makes honourable Mention of the Authors he follows; as among others of the *renown'd Villalpandi for the Temple of Solomon*. He has had the same just Regard for *Palladius*, *Sertius*, *Donatus*, *Ligarius*, and some others, whose Designs, together with these, may be a Means to preserve the most considerable Monuments of Antiquity, and the Memory of their illustrious Founders, from the Injury of Time. With Regard to the Ornamental Part, the Author has not been too free: Invention has had no Hand in it; excepting only where all certain Authority has been wanting, and as far as a reasonable Conjecture will bear.

With all this Care the Author flatters himself with the Assurance, that this Essay of diversify'd Architecture will not only please the Eye of the Curious, and those of the nicest Taste, but will embellish their Minds, and tend towards the Cultivation of Arts in general. Even History will here find sure Means to ease the Reader's Memory, as well as to exemplify Things in a more clear and distinct Manner, than could be done by the most elaborate Descriptions. Artists will here see, that Nations dissent no less in their Taste for Architecture, than in Food and Raiment, and, by comparing one with the other, they themselves may make a judicious Choice. They may further here perceive, that, tho' Custom may indeed authorize certain Whims in the Art of Building; Such as the trivial & superfluous Ornaments of Carving in the Gothick Buildings, on Steeples, Indian Roofs, and the like, in all wick we can with as little Reason dispute Disparity of Opinion, as Diversity of Taste; Yet, notwithstanding all these Varieties, there are certain general Principles in Architecture, which can by no Means be laid aside, without offending the Eye: Such are the Rules of Symmetry; that the Weaker must be supported by the Stronger, and the like.

But to conclude this Preface as it begun: All Mankind is liable to Frailty. If, after all the Pains the Author has taken, to render this Work both usefull and agreable, there should yet be some Faults found, those, who may observe and amend them, have at least this Obligation to him, that he has beat the Way for them, and furnish'd them with fundamental Ideas. Bare Omissions will be yet more excusable. This Work aims at no higher Title than that of an Essay, and nothing further is to be expected from it. However, as, even in that, the Author's Design has been to contribute, as much as has been in his Power, to the Advancement of Arts and Sciences, he has Reason to presume, that the unbiass'd World will deem him rather deserving of their *Good - than Ill - Will*; And upon this Assurance he builds his Satisfaction.

Advertisement Of the Translator.

THe Author having in his Preface given as ample an Account of this Work as the Nature of it requires, the Translator has only to add, that not doubting of the Accuracy of the French Translation, (the Idiom of which Tongue bears a greater Affinity to the English than that of the German) he at first entirely follow'd that. But upon accidentally turning over the German Original afterwards, and observing some Contradictions, he found himself under a Necessity of Examining his English Translation anew, as well with the one as the other, and sometimes of Comparing all three with the Plates. And where he has not been able, even by those Means, to reconcile the Differences, or to remove some Difficulties that have arisen, he has, as far as Time and Opportunity would allow, had Recourse to such Authors (as well those cited in this Work as others) who have wrote upon the same Subjects. But where, after all this, any Differencies or Difficulties have yet remain'd, or an Author has been wanting, he has made the necessary Observations in separate Notes.

In these Notes he has likewise observ'd what ever he has judg'd necessary, or could any any Way tend, to clear up certain Passages, which otherwise might have appear'd dark or doubtful, especially with Regard to Measures & Dimensions. But lest he may have overlook'd any Thing of this Nature, he thinks proper to observe previously here, that when the Author speaks of Miles they are to be understood (where they are not otherwise determin'd) German Miles, equal to four English, or fifteen to a Degree in the Equator: And in like Manner his Ells are of two German Foot, & each Foot of about (for they differ a small Matter in several Parts of Germany) eleven Inches and a Quarter English Measure.

This premis'd, the Translator hopes he has omitted nothing that could render this Work perspicuous, and even perfecter than either the German Original, or the French Translation: And that it might be so, even to those, who are not so thoroughly skill'd in Architecture, he has, as much as possible, avoided Crowding his Translation with unnecessary Technical Terms, and where those Terms have been inevitable, he has generally explain'd them.

In Compliance, as well with the German Original, as the French Version, the Translator has let the Author speak of himself either in the 3d. Person singular, or the first Plural, & seldom or never in the first Person singular. And tho' he has been oblig'd to mention some Mistakes, as well of the German Author, as the French Translator, to justify his Dissent from them: Yet he would by no Means be thought to have done it with an Intent to cast an Aspersions upon them, or their Performances. The Nature of them will hardly admit of such a Construction: For some are evidently Errors of the Press, and others such as might very easily escape the Pen of any one whose Thoughts were taken up with Matters of greater Importance.

Allgemeine Landkarte, andeutend an welchem Orte
jedes von denen in diesem ersten Buche angeführten Gebäuden gelegen.



Ordnung der Kupfer-
Platten des Ersten Buchs.

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The
FIRST BOOK:
 Containing
ANCIENT BUILDINGS

of the
**JEW, EGYPTIANS, SYRIANS, PERSIANS AND
 GREEKS.**

A
TABLE
 of the
PLATES,
 Contain'd in this first Book,

- | | |
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Plates, I. & II.

I. A Ground-Plan of the Temple of Solomon,

With all it's Courts, according to Villalpandi, who has given the best Designs of this Building out of the Holy Scripture.

II. A View of this Temple,

As it appears from the Side of Mount Morea, taken out of the Prophet Ezekiel, and after him from Villalpandi.

(NB.) (The Explanation of the Letters serve equally for the Ground-Plan & the View.)

The Author only proposes in this Work to give the Publick a General Idea of the Diversity in Structure among the Ancients, and in different Nations, without entring into very ample Explanations. Designs are indeed but silent Descriptions,

which sometimes want the Help of Words: Neither one nor the other will always do alone. These however will be confin'd to the most necessary Circumstances, which it is hop'd will be allow'd sufficient, even by those who are not vers'd in Architecture: Others will be the sooner satisfy'd with it, as they are sensible, that a Discussion of every particular would require Volumes for the Temple of Solomon alone. It would be a Subject of a vast Extent, but might be prov'd, that the Roman Architecture, and the Corinthian Order owe their Perfection to the excellent Structure of this Temple. The Phenicians having first discover'd the Beauty of it to the Greeks, & these to the Romans.

This Temple, which justly deserves to be plac'd at the Head of the Wonders of the World, was finish'd about A. M. 3000. & 1030. Years before the Birth of our Saviour. According to the Description given by the Prophet Ezekiel, the outward

A. Virge or Inclosure of this Building was an equilateral Square, each Side of 125. measuring Reeds, (*Calami v. Ezek. C. 40. v. 5.*) or 800. Ells (†) A. But, as the Ground first laid out for this magnificent Building was not of a sufficient Extent, it was enlarg'd Eastwards to the Summit of the steep Mount *Morea*, where, as well as in the other Valleys, it was supported by a Wall of 300. (*Germ.*) Ells (††) high, upon which the *Ballustrade* or Gallery, which made the outward Circumference, rested: As may be seen more distinctly in the *Elevation of this Temple*, Pl. II.

(a.) In his Antiquities of the Jews, B. 20. Ch. 8. It is remarkable, that *Josephus*, (a.) speaking of the *Colonnade* (*Cloyster* or *Piazza*) towards the East, repair'd by *Herod*, makes Mention of this Wall (built of Stones of white Marble, each 20. Ells in Length & 6. in Thickness (†††) fastned together by private Cramps, without Cement or Mortar) as of a Remainder of the Work of *Solomon*, which had escap'd the former Desolation.

(b.) *Matth. Ch. 24. & Mark. Ch. 13. v. 1. 2.* It was without Doubt of these extraordinary Stones our Saviour spake with Astonishment, when he came down from the Temple: (b.) For in the second Temple there was nothing that came up to this Magnificence of the first. It is no less worthy of Remark, that, as an Accomplishment of the Prophecy, there is not one Stone left upon the other: And no Wonder if such noble Pieces of Marble were sought far & near. On the Top of this Wall was a magnificent Pavement 37. (*German*) Ells broad, between the Gallery or Ballustrade A. and the Wall which made the second Inclosure, B. which was likewise a square

(c.) *Matth. Ch. 21. v. 12. 13.* equilateral Building, each Side of which was 687. (*Germ.*) Ells long, & the Height thereof 30. Ells. (††††) The inward Façade or Front of this Building encompass'd the Court of the Gentils, C. into which they were allow'd to enter as well as the Jews. Hence it was our Saviour drove the Sellers of Sheep & Doves. (c.) Round this Court of the Gentils, on every Side, was the great Colonnade or open Piazza, call'd *Porticus Salomonis*, D. consisting of 3. Walks, or Cloysters, & 4. Rows of fluted Columns, near as high as the Face of the outward Wall, and of an Order, from which the *Corinthian* has borrow'd, all it's Beauties.

D. This Court of the Gentils was 50. (*Germ.*) Ells broad & each Side 600. long. It was bounded on the opposite Side by the Building E. which encompass'd the 9. inward Courts, of an equal Bigness, viz. Squares, the Sides of which were 100. (*Germ.*) Ells long. The Wall of this Building was 60. Ells high, with the Pavillions 78. & to the Tops of the Spires from 90. to 100. (*) Underneath was all round a threefold Walk, or Cloyster, whose Arches were supported by two Rows of Columns, and as many of Pilasters.

The Stair-cases, according to *Villalpandi's* Design, are equally advantageous to the View of the Walks below, and of the Galleries, which lead to the Apartments, above.

The Porch or Gate, of 4. equidistant Pillars, with the Perron or Ascent of 7. Steps F. and the Vestibule, or Entry, G. correspond exactly with the other two Entrances, H. towards the North, & I. towards the South; and, excepting only the Perron, or outward Steps, with the 3. other Entrances to the Court of the Levites, K. That is to say, they were all of them in the Inside 25. (*Germ.*) Ells broad & 50. long. (**)

The Number of the Columns in the whole Temple, not reckoning the Pilasters, amounted to 1453. Among which were a great many of 3. Fathom Circumference, and 30. (*Germ.*) Ells high. The very least were of 15. Ells high, and of one Piece of Marble.

In the Court of the Levites, L. just entring on the left Hand, was to be seen the Molten Sea, M. supported by 12. brazen Oxen. The Water it contain'd was convey'd to it by Means of hidden Pipes, and served for the Purification of the Priests. *Villalpandi* supposes it to have weigh'd 8640. Talents, having examin'd it's Thickness and Circumference according to the Mechanical Measures given us in Holy Scripture.

This Weight equals, or almost surpasses, that of the Colossus of Rhodes, if we make a Computation by the Remains of it, with which the *Sarazens* loaded 900. Camels. The Consideration of this great Weight, and that of the 36000. L. (according to the French Translation, or, according to the German Original 368000. L.) (***) of Water, which this Sea

(†) Sc. German Ells of 17 1/2 Foot, or 22 1/2. Inches English Measure, consequently the German Author reckons a Cubit more, but Lightfoot only 1/2 Yard, or 18. Inches.

(††) Josephus according to Dr. Lodge's Translation, says 400. Cubits, & so says Lightfoot.

(†††) Josephus, according to the same Translation, says 20. Foot long & 6. Foot thick, but Lightfoot says Cubits.

(††††) So it is both in the German Original & French Translation, but in the German Explanation of the Letters under the Plate, it is 60. Ells, probably mistaken for so many Foot.

(*) So the German Original has it; the French says only, to the Top of the Pavillions 100. Ells, but the Explanation of the Letters under the Plate has it 120. Ells high.

(**) So it is in the Translation, which I chuse to follow, because this Measure of the Breadth is determin'd to the inside. The German Original says, 52. Ells broad, without adding on the In- or Outside, but probably the Author means the Outside.

(***) It is as difficult to reconcile these two so vastly differing Quantities, as to reconcile either of them with those Texts of Scripture, which tell us what was the Contents of this Molten Sea. 1. Kings, 7. & 26. it is said, that it contain'd 2000. Baths, & in the 2. Chron. 4. & 5. that it received & held 3000. Baths. Lightfoot, in his Description of this Temple, Ch. 37. Sect. 3. reconciles this Difference by supposing that 2000. Baths was the common & constant Quantity of Water that was in it, and fill'd it to such a Height, that the Priests could bath in it, without Hazard of drowning; but that when fill'd up to the Brim it held 3000. Baths. In the same Chapter he says, the Bath of the Hebrews was, within a Pint, or such a Thing, equal with the Receipt of our English Bushell, or 8. Gallons, Now reckoning 8. L. to a Gallon, the 2000. Baths would amount to 128000. L. & the 3000. Baths to 192000. L. both vastly exceeding the Quantity given by the French Translator, and yet very deficient of that given by the German Author. The Difficulty of reconciling the Contents with the Dimensions is in a great Measure rais'd by *Villalpandi* & *Eupolemus*, whom our Author has follow'd, in placing a Frame or Border under it, capable of containing a great Part of the Water. Lightfoot, from the Jews, says something to the same Purpose, only instead of a Frame he supposes the 3. undermost Cubits of the Vessel it-self to have been a Square of 40. Cubits Circumference. And if in the same Manner it was continued, in the Nature

Sea contain'd, has induc'd the Author to place it, without any Foot or Base, upon the Backs of the Oxen, in the Design he has given of it at the Head of his Vases, in the Beginning of the 5th Book.

But he has follow'd the Opinion of *Villalpandi*, strengthened by that of *Eupolemus*, in placing a Frame or Border under it, capable of containing some Part of this vast Quantity of Water, which probably was convey'd by Pipes from above, for the Conveniency of the Priests, who wash'd themselves before they enter'd the Temple, and which afterwards was drain'd away by subterraneous Passages.

In the Middle of this Court was likewise the Altar for burnt Offerings call'd *Ariel*, (*The Lord's Lion*) N. which was likewise of Brass; the Square of it was at the Bottom of 20. Ells (†) and at the Top 12. Ells. The whole Height of the three Degrees or Settles, of which it consisted, was 10. Ells. According to *Villalpandi* the Brass of this high Altar (††) weigh'd 20000. Talents.

On each Side were plac'd alternatively, the Tables of the Peace-makers, (*Mensa Pacificorum*, O. and the ten Brass Lavers (*Luteres*) P. which serv'd to cleanse the Sacrifices and Utensils.

These Lavers, each of which weigh'd 2000. Talents (†††) were, as well as all the other Vessels, adorn'd with Cherubims, Eagles, Lions, &c. The Situation of this Altar of the Temple was mysterious, and signify'd, that the obscure Light of it's Revelations stood in Need of the glorious Light of the Gospel; Since which the Altars in the Churches of the *New Testament* have been generally plac'd in the East, to shew, that the Clouds of Prefiguration being dispell'd, the Sun of the Gospel & Faith is risen. Nay generally, for the Church (†*†) has ordain'd nothing on that Head, and *Pope Leo* has even declar'd, that, to avoid certain Superstitions, it was indifferent whether the Altars were plac'd in the East or not.

Q. The Ballustrade, or Rails before the Temple.

R. The Inner Court round about the Temple, 20. (Germ.) Ells broad on each Side.

S. The Temple, the Front of which was 64. (Germ.) Ells broad, & in all 125. high.

T. The Vestibule, or Porch, leading into the Temple.

V. The two Columns of Brass, call'd *Jachin* & *Booz*, of an equal Height with the Inside of the

Temple. The Weight of them was about 10000. Talents. The Chaldeans broke them in Pieces and carried the Brass to *Babylon*. (d.)

X. The Sanctuary, or Holy Place, 40. (Germ.) Ells in Length & 20. broad. The whole Inside was cover'd with Plates of Gold. (e.)

Y. The ten Tables of Gold for the Shew-bread, & the ten Candlesticks with 7. Branches, which were rang'd alternatively on both Sides. The Form of these Candlesticks is yet to be seen at *Rome*, in a Monument remaining of *Titus's Triumphant Arch*.

Z. The Altar of Incense, which was of Gold. A.A. The Holy of Holies, being 20. (Germ.) Ells in Height, Breadth & Length.

B.B. The Ark of the Covenant.

The second Story of this Building was appropriated to the Use of,

- I. The Singers.
- II. The Warders or Keepers of the Temple.
- III. The Warders or Keepers of the Altar.
- IV. The Holy Virgins.
- V. The Refectory or Dining-room for the Priests.
- VI. Their Kitchen.
- VII. The Sanhedrin, where the Chief Priest presided in the Great Council, & in the Consistory.
- VIII. The Schools.

We pass over in Silence the magnificent Ornaments of the Inside, made of Gold, Silver, Cedar & Ivory, of which the Scripture gives us an ample Relation, as well as of the prodigious Number of Vases & Utensils of Gold & Silver, consecrated to Divine Service. *Josephus* has left us an exact List of them. We shall content ourselves with observing, that the whole Building was cover'd with that Sort of Metal, which the Romans call'd *Corinthian*, the Colour of which was like to Gold, and which, according to *Villalpandi's* Calculation, cost 8000. Talents.

It is easy to form a Judgment of the vast Extent of this Temple by the bare Relation of *Titus's* Siege, as given us by *Josephus*; during which the three several Factions of the Jews lodg'd each their Army within the Inclosure of it, and yet spar'd the inward Court, 38000. Levites, & 80000. Priests had generally their Lodgings in it; Of which see a more exact Account in the learned *Lightfoot's* Description of this Temple.

By all these Circumstances we may easily

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of a Cistern underneath, it may very well have been made to contain this, or any other larger Quantity of Water, & if I may be allow'd to add another Observation, by supposing a Bottom with Holes at a certain Height in the Inside of the Vessel, the Difficulty of the Priests washing therein with Safety, is likewise remov'd: For the five Cubits in Height may very well be understood of the outward apparent Height, or from the Bottom of Holes. This would indeed contradict some Designs of this Vessel, which I have seen, but as these Suppositions are only, quo ad formam, & not quo ad Essentiam, they are Matter of Speculation & not of Faith, & consequently Conjecture is allow'd. *Lundius*, a modern German Author, undertakes to prove, and with no small Shew of Reason, that the Priests never bath'd themselves in the Inside of this Vessel. This Author in his Design of the Molten Sea, almost in Conformity with *Lightfoot's* Observation, places a square Chestor Cistern, with 32. Spouts, immediately upon the Backs of his Oxen, and upon that a round Vessel of an equal Diameter at Top & Bottom. The same Author's Distinction (likewise hinted at by *Lightfoot*) of wet & dry Measure, to reconcile the Difference of 2000. & 3000. Baths, seems a little strain'd.

(†) The French Translation adds (in Circumference) which is an apparent Mistake of the Translation. v. 2. Chron. 4. &c. with which *Lightfoot* is conformable.

(††) Here the French Translator has mistaken the German Word *hohen* (high) for *hohlen* (hollow.)

(†††) The German Original say but 200. which must be a Mistake. *Villalpandi*, according to *Lundius*, reckon'd each, with their Bases 200000. L. Weight of Brass, which far exceeds even the 2000. Talents.

(†*†) The Author was a Roman Catholic.

A. Virge or Inclosure of this Building was an equilateral Square, each Side of 125. measuring Reeds, (*Calami v. Ezek. C. 40. v. 5.*) or 800. Ells (†) A. But, as the Ground first laid out for this magnificent Building was not of a sufficient Extent, it was enlarg'd Eastwards to the Summit of the steep Mount *Morea*, where, as well as in the other Valleys, it was supported by a Wall of 300. (*Germ.*) Ells (††) high, upon which the *Ballustrade* or Gallery, which made the outward Circumference, rested: As may be seen more distinctly in the *Elevation of this Temple*, Pl. II.

(a.) In his Antiquities of the Jews, B. 10. Ch. 8.

It is remarkable, that *Josephus*, (a.) speaking of the *Colonnade* (*Cloyster* or *Piazza*) towards the East, repair'd by *Herod*, makes Mention of this Wall (built of Stones of white Marble, each 20. Ells in Length & 6. in Thickness (†††) fastned together by private Cramps, without Cement or Mortar) as of a Remainder of the Work of *Solomon*, which had escap'd the former Desolation.

(b.) Matth. Ch. 24. & Mark. Ch. 13. v. 1. 2.

It was without Doubt of these extraordinary Stones our Saviour spake with Astonishment, when he came down from the Temple: (b.) For in the second Temple there was nothing that came up to this Magnificence of the first. It is no less worthy of Remark, that, as an Accomplishment of the Prophecy, there is not one Stone left upon the other: And no Wonder if such noble Pieces of Marble were sought far & near. On the Top of this Wall was a magnificent Pavement 37. (*German*) Ells broad, between the Gallery or Ballustrade A. and the Wall which made the second Inclosure, B. which was likewise a square

B.

equilateral Building, each Side of which was 687. (*Germ.*) Ells long, & the Height thereof 30. Ells. (††††) The inward Façade or Front of this Building encompass'd the Court of the Gentils, C. into which they were allow'd to enter as well as the Jews. Hence it was our Saviour drove the Sellers of Sheep & Doves. (c.) Round this Court of the Gentils, on every Side, was the great Colonnade or open Piazza, call'd *Porticus Salomonis*,

(c.) Matth. Ch. 21. v. 12. 13.

D.

consisting of 3. Walks, or Cloysters, & 4. Rows of fluted Columns, near as high as the Face of the outward Wall, and of an Order, from which the *Corinthian* has borrow'd all it's Beauties.

This Court of the Gentils was 50. (*Germ.*) Ells broad & each Side 600. long. It was bounded on the opposite Side by the Building E. which encompass'd the 9. inward Courts, of an equal Bigness, viz. Squares, the Sides of which were 100. (*Germ.*) Ells long. The Wall of this Building was 60. Ells high, with the Pavillions 78. & to the Tops of the Spires from 90. to 100. (*) Underneath was all round a threefold Walk, or Cloyster, whose Arches were supported by two Rows of Columns, and as many of Pilasters.

E.

The Stair-cases, according to *Villalpandi's* Design, are equally advantageous to the View of the Walks below, and of the Galleries, which lead to the Apartments, above.

The Porch or Gate, of 4. equidistant Pillars, with the Perron or Ascent of 7. Steps F. and the Vestibule, or Entry, G. correspond exactly with the other two Entrances, H. towards the North, & I. towards the South; and, excepting only the Perron, or outward Steps, with the 3. other Entrances to the Court of the Levites, K. That is to say, they were all of them in the Inside 25. (*Germ.*) Ells broad & 50. long. (**)

F.
G.
H.
I.
K.

The Number of the Columns in the whole Temple, not reckoning the Pilasters, amounted to 1453. Among which were a great many of 3. Fathom Circumference, and 30. (*Germ.*) Ells high. The very least were of 15. Ells high, and of one Piece of Marble.

In the Court of the Levites, L. just entering on the left Hand, was to be seen the Molten Sea, M. supported by 12. brazen Oxen. The Water it contain'd was convey'd to it by Means of hidden Pipes, and served for the Purification of the Priests. *Villalpandi* supposes it to have weigh'd 8640. Talents, having examin'd it's Thickness and Circumference according to the Mechanical Measures given us in Holy Scripture.

L.
M.

This Weight equals, or almost surpasses, that of the Colossus of Rhodes, if we make a Computation by the Remains of it, with which the Sarazens loaded 900. Camels. The Consideration of this great Weight, and that of the 36000. L. (according to the French Translation, or, according to the German Original 368000. L.) (***) of Water, which this Sea

(†) Sc. German Ells of 1100 Feet, or 22½. Inches English Measure, consequently the German Author reckons a Cubit more, but Lightfoot only ½ Yard, or 18. Inches.

(††) Josephus according to Dr. Lodge's Translation, says 400. Cubits, & so says Lightfoot.

(†††) Josephus, according to the same Translation, says 20. Foot long & 6. Foot thick, but Lightfoot says Cubits.

(††††) So it is both in the German Original & French Translation, but in the German Explanation of the Letters under the Plate, it is 60. Ells, probably mistaken for so many Foot.

(*) So the German Original has it; the French says only, to the Top of the Pavillions 100. Ells, but the Explanation of the Letters under the Plate has it 120. Ells high.

(**) So it is in the Translation, which I chuse to follow, because this Measure of the Breadth is determin'd to the inside. The German Original says, 52. Ells broad, without adding on the In- or Outside, but probably the Author means the Outside.

(***) It is as difficult to reconcile these two so vastly differing Quantities, as to reconcile either of them with those Texts of Scripture, which tell us what was the Contents of this Molten Sea. 1. Kings, 7. & 26. it is said, that it contain'd 1000. Baths, & in the 2. Chron. 4. & 5. that it received & held 3000. Baths. Lightfoot, in his Description of this Temple, Ch. 37. Sect. 3. reconciles this Difference by supposing that 2000. Baths was the common & constant Quantity of Water that was in it, and fill'd it to such a Height, that the Priests could bath in it, without Hazard of drowning; but that when fill'd up to the Brim it held 3000. Baths. In the same Chapter he says, the Bath of the Hebrews was, within a Pint, or such a Thing, equal with the Receipt of our English Bushell, or 8. Gallons. Now reckoning 8. L. to a Gallon, the 2000. Baths would amount to 128000. L. & the 3000. Baths to 192000. L. both vastly exceeding the Quantity given by the French Translator, and yet very deficient of that given by the German Author. The Difficulty of reconciling the Contents with the Dimensions is in a great Measure rais'd by Villalpandi & Eupolemus, whom our Author has follow'd, in placing a Frame or Border under it, capable of containing a great Part of the Water. Lightfoot, from the Jews, says something to the same Purpose, only instead of a Frame he supposes the 3. undermost Cubits of the Vessel it-self to have been a Square of 40. Cubits Circumference. And if in the same Manner it was continued, in the Nature

Sea contain'd, has induc'd the Author to place it, without any Foot or Base, upon the Backs of the Oxen, in the Design he has given of it at the Head of his Vases, in the Beginning of the 5th Book.

But he has follow'd the Opinion of *Villalpandi*, strengthened by that of *Eupolemus*, in placing a Frame or Border under it, capable of containing some Part of this vast Quantity of Water, which probably was convey'd by Pipes from above, for the Conveniency of the Priests, who wash'd themselves before they enter'd the Temple, and which afterwards was drain'd away by subterraneous Passages.

In the Middle of this Court was likewise the Altar for burnt Offerings call'd *Ariel*, (*The Lord's Lion*) N. which was likewise of Brass; the Square of it was at the Bottom of 20. Ells (†) and at the Top 12. Ells. The whole Height of the three Degrees or Settles, of which it consisted, was 10. Ells. According to *Villalpandi* the Brass of this high Altar (††) weigh'd 20000. Talents.

On each Side were plac'd alternatively, the Tables of the Peace-makers, (*Mensa Pacificorum*, O. and the ten Brass Lavers (*Luteres*) P. which serv'd to cleanse the Sacrifices and Utensils.

These Lavers, each of which weighed 2000. Talents (†††) were, as well as all the other Vessels, adorn'd with Cherubims, Eagles, Lions, &c. The Situation of this Altar of the Temple was mysterious, and signify'd, that the obscure Light of it's Revelations stood in Need of the glorious Light of the Gospel; Since which the Altars in the Churches of the *New Testament* have been generally plac'd in the East, to shew, that the Clouds of Prefiguration being dispell'd, the Sun of the Gospel & Faith is risen. May generally, for the Church (†*†) has ordain'd nothing on that Head, and *Pope Leo* has even declar'd, that, to avoid certain Superstitions, it was indifferent whether the Altars were plac'd in the East or not.

Q. The Ballustrade, or Rails before the Temple.

R. The Inner Court round about the Temple, 20. (Germ.) Ells broad on each Side.

S. The Temple, the Front of which was 64. (Germ.) Ells broad, & in all 125. high.

T. The Vestibule, or Porch, leading into the Temple.

V. The two Columns of Brass, call'd *Jachin* & *Booz*, of an equal Height with the Inside of the

Temple. The Weight of them was about 10000. Talents. The *Chaldeans* broke them in Pieces and carried the Brass to *Babylon*. (d.)

X. The Sanctuary, or Holy Place, 40. (Germ.) Ells in Length & 20. broad. The whole Inside was cover'd with Plates of Gold. (e.)

Y. The ten Tables of Gold for the Shew-bread, & the ten Candlesticks with 7. Branches, which were rang'd alternatively on both Sides. The Form of these Candlesticks is yet to be seen at *Rome*, in a Monument remaining of *Titus's Triumphant Arch*.

Z. The Altar of Incense, which was of Gold. A.A. The Holy of Holies, being 20. (Germ.) Ells in Height, Breadth & Length.

B.B. The Ark of the Covenant. The second Story of this Building was appropriated to the Use of,

- I. The Singers.
- II. The Warders or Keepers of the Temple.
- III. The Warders or Keepers of the Altar.
- IV. The Holy Virgins.
- V. The Refectory or Dining-room for the Priests.
- VI. Their Kitchen.
- VII. The Sanhedrin, where the Chief Priest presided in the Great Council, & in the Consistory.
- VIII. The Schools.

We pass over in Silence the magnificent Ornaments of the Inside, made of Gold, Silver, Cedar & Ivory, of which the Scripture gives us an ample Relation, as well as of the prodigious Number of Vases & Utensils of Gold & Silver, consecrated to Divine Service. *Josephus* has left us an exact List of them. We shall content ourselves with observing, that the whole Building was cover'd with that Sort of Metal, which the Romans call'd *Corinthian*, the Colour of which was like to Gold, and which, according to *Villalpandi's* Calculation, cost 8000. Talents.

It is easy to form a Judgment of the vast Extent of this Temple by the bare Relation of *Titus's* Siege, as given us by *Josephus*; during which the three several Factions of the Jews lodg'd each their Army within the Inclosure of it, and yet spar'd the inward Court, 38000. Levites, & 80000. Priests had generally their Lodgings in it; Of which see a more exact Account in the learned *Lightfoot's* Description of this Temple.

By all these Circumstances we may easily

B 2

con-

of a Cistern underneath, it may very well have been made to contain this, or any other larger Quantity of Water, & if I may be allow'd to add another Observation, by supposing a Bottom with Holes at a certain Height in the Inside of the Vessel, the Difficulty of the Priests washing therein with Safety, is likewise remov'd: For the five Cubits in Height may very well be understood of the outward apparent Height, or from the Bottom of Holes. This would indeed contradict some Designs of this Vessel, which I have seen, but as these Suppositions are only, *quo ad formam*, & not *quo ad Essentiam*, they are Matter of Speculation & not of Faith, & consequently Conjecture is allow'd. *Lundius*, a modern German Author, undertakes to prove, and with no small Shew of Reason, that the Priests never bath'd themselves in the Inside of this Vessel. This Author in his Design of the Molten Sea, almost in Conformity with *Lightfoot's* Observation, places a square Chestor Cistern, with 32. Spouts, immediately upon the Backs of his Oxen, and upon that a round Vessel of an equal Diameter at Top & Bottom. The same Author's Distinction (likewise hinted at by *Lightfoot*) of wet & dry Measure, to reconcile the Difference of 2000. & 3000. Baths, seems a little strain'd.

- (†) The French Translation adds (in Circumference) which is an apparent Mistake of the Translation. v. 2. Chron. 4. &c. with which *Lightfoot* is conformable.
- (††) Here the French Translator has mistaken the German Word *hohen* (high) for *hohlen* (hollow.)
- (†††) The German Original say but 200. which must be a Mistake. *Villalpandi*, according to *Lundius*, reckon'd each, with their Bases 200000. L. Weight of Brass, which far exceeds even the 2000. Talents.
- (†*†) The Author was a Roman Catholic.

conceive, that the Cost of this Building exceeded the 100000. Talents of Gold, & the 1000000. Talents of Silver, which David allotted for it out of his Treasury, and Spoils, and which, according to Villalpandi's Calculation, amounted to no more than 3282. Millions of Scudi or Roman Crowns: For it was of the Spoils of these Treasures, that the Babylonians & Chaldeans, at the Time of the first General Desolation, and finally the Romans, at the Time of the latter, enriched themselves.

It is remarkable, that at this last Desolation, neither the absolute Commands of Titus to preserve the Temple, nor the Assistance even of the Romans themselves, could secure this August Building from the Conflagration, after it was set on Fire by an enraged Soldier. The great Quantity of Cedar-Wood, which was in this Temple, contributed, without Doubt, very much to the Ruin of it, as it did to that of the Temple of Diana at Ephesus, & of Persepolis.

According to Josephus this terrible Conflagration happen'd on the same Day as that by the Babylonians. viz, on the 10th Day of August, 1130. Years after the first Foundation by Solomon, and 1639. (according to the French Translation, but according to the German Original, 139.) Years after the Reestablishment of Zorobabel by Command of King Cyrus. (*)

It is yet more surprizing, that neither the Edicts of Emperour Julian, the Apostate, (Witness his Letter to the Jews, which is the 25. th. in Number of those we have of his) nor the utmost Endeavours of the Jews, notwithstanding all the necessary Preparations made, could advance the Rebuilding of this Temple, which had been resolv'd upon to confound the Christians. The very Workmen having been prevented from carrying on what they were about by an Earthquake, out of which proceeded Flames of Fire; as not only the Fathers of the Church of those Times, but even the Heathens themselves, & in particular Ammienus Marcellinus, assure us. A further & more particular Account may be found; Of the first Temple in the Prophet Ezek. & the 1. Kings Ch. 6. & seq. with the

learned Observations of Villalpandi: Of the second in Josephus: Of the Inside in Lightfoot, and for the present Moskee in Doubdan's Travels to the Holy Land.

Plate, III.

The Wonders of Babylon,

The Walls of which were reckon'd the first in Rang
among the
Seven Wonders of the World.

Semiramis, Queen of Assyria, and Widow of Ninus, began them, and, according to Ctesias, finish'd them A. M. 1860. (†) This extraordinary Wall or Fortification, built of Brick cemented with Bitumen, has contributed no less towards Eternizing the Name of this Queen, than the Heroick Actions, & Conquests, which are attributed to her.

The Thickness of these Walls were, according to Q. Curtius (a.) & Strabo, 30. but according to Pliny (b.) 50. Rhenish Foot, upon which two Chariots, with 4. Horses in Front, could go abreast. Pliny, (c.) together with Solin (d.) & Martian (e.) say, that the Height of them was 200. Foot, besides the Towers, which were raised 40. Foot above the Surface of the Wall. Strabo (f.) reckons but 100. Foot, & the Towers 20. but he may be mistaken, at least the Majority is against him. The Foot Pliny reckons by was 3. Inches longer than the Roman Foot. (††)

The Circumference of Babylon, was, according to Strabo, (g.) 380. Stadia, or Furlongs, which exceeds the 60000 Paces, as reckon'd by Pliny (h.) supposing a Furlong to be 625. Paces. (**) Hyginus is the only one among the Ancients, who allows Babylon less than 360. Stadia, Circumference: Diocassius, Herodorus, & Apollonius reckon 400. or more; but probably they have enlarg'd upon the Matter. Tho' the vast Extent of the modern Cities in Asia do in some Measure confirm these Relations: Besides, according to Quintus Curtius, (i.) the Houses in Babylon were not contiguous, the Vacancies being cultivated, to afford Subsistence in Case of a Siege Never-

(*) Here is again an irreconcilable Difference between the German Original, and the French Translation, and an apparent Mistake in both, I believe the latter Number was intended to be in both 639. and then, as well that, as the former, would agree exactly with Josephus in the Number of Years. Luidius reckons from the Time of the Rebuilding it, after the Captivity of Babylon, but 420. Years; Buchholtzer 589. which agrees with the Chronology before Luther's great German Bible, reckoning from A. M. 3452. when the Jews began to build this Temple at the Instigation of the Prophets Haggai & Zacharias, under Darius, and not from the 1st. (or according to some the 2d.) Year of Cyrus A. M. 3435. from which most Authors reckon, not considering, that a Stop was put to Zorobabel's Work by an Edict from Cambyles or Artaxerxes A. M. 3437. (v. Ezra. Ch. 1. 2. 3. & 4.) There are as many different Opinions concerning the Number of Years from the first Foundation by Solomon to the Time of the latter Destruction under Titus. Luidius from Buchholtzer reckons this Foundation to have been laid A. M. 2934. and 1037. before the Birth of our Saviour with which Luther's Chronology agrees. Now adding to this 71. Years from the Birth of our Saviour to the last Destruction, the whole amounts to but 1108. Years, which is 22. Years less than Josephus, and from him our Author, reckons.

(†) Here is again a Difference in Chronology of no less than 1000. Years. The German Original has it as above; but the French 2860. one is probably an Error of the Press, but both differ pretty much with several other Accounts of Time I have consulted. I shall only mention Moreri & Collier. The first says this Semiramis was kill'd by her Son Ninyas, according to some A. M. 2048. and according to others 2090. Collier differs only in the first Number, which he has 2038.

(††) Collier however says but 50. Cubits high, with Towers 10. Foot higher, in the Thickness he comes likewise nearer to Strabo, reckoning but 32. Foot, and the Circumference he reckons 360. or 368. Furlongs.

(**) Here the German Original & French Translation are not easy to be reconcil'd. In the German Original it is 625. Foot; & in the French Translation so many Paces. The first seems to come nearest the Mark, for reckoning 3. Royal Foot to a Pace, it would amount to 79166. Paces, but if reckon'd by common Foot of 5. to a Pace, it would be but 47500. Paces; tho, this latter agrees exactly with the common German Geometrical Reckoning of 125. Paces to a Furlong.

Nevertheless all this would not have been sufficient to have satisfy'd the Ambition of *Semiramis*, if it had not at the same Time furnish'd her an Opportunity of shewing her Power & Greatness, as well in the infinite Number of Labourers employ'd in this Work, as in the Readiness with which her Orders were executed; insomuch, that every Day produc'd, as it were by a Sort of Creation, an entire Furlong of this Bulwark. According to *Herodotus* (k.) this Wall had 100. Gates of Brass.

(k.) Diod. Bibl. Hist. L. 2. C. 4.

To this Princess is likewise attributed the Building of the *Royal Palace* A. which however some others, and perhaps with more Probability (†), reckon the Work of *Belus*. The outward Inclosure, (l.) of this Castle, fortified with Towers of 80. Foot high, was 20. Furlongs in Circumference, & situate on the Shoar of *Euphrates*, B. which

(l.) Ammian. L. 23.

flow'd thro' the middle of this City, and was a Stadium in Breadth. (m) The Keys of Stone, with the

(m.) Strabo. L. 17.

Steps (n.) C. and the great Bridge (o.) D. with which this River was adorn'd, deserve no less to be number'd among the *Wonders of Babylon*.

(n.) Herod. L. 1.

Diodorus (p.) observes very precisely the Situation of the great Castle, with a magnificent Portico, or Gate, of three Openings, towards the *Euphrates*, and of a little Castle opposite to it, on the other Side of the River.

(o.) Qu Curt. & Herodot. loc. cit.

Semiramis, not satisfy'd with this, caus'd the *Euphrates* to be joyn'd to the *Tyber* by a navigable Channel, and, to give no Bounds to her Magnificence, invented the famous Hanging Gardens (*Hortus pensiles*) to which this present Design is chiefly confin'd. These Gardens form'd a

(q.) Strab. & Herod. loc. cit. Qu Curt. & others.

Square of four Acres (*Jugera*) on each Side (q.) that is to say, of a Thousand Roman Foot, reckoning a *Jugerum*, according to *Pliny's* Calculation (r.) at 250. Foot. They were rais'd on the

(r.) Plin. L. 18.

Top of the Castle upon 20. vaulted Walls of 22. Foot in Thickness. E. A Front of 20. other Arches covers them in the Design. The Entry to

E.

them F. was by an Ascent to the Height of the first Wall. The Walls, one higher than the other, and rising gradually to the Height of 50. Foot at the last Wall, (s.) rais'd the Gardens by Terrasses, in the Nature of a Theater: So that these enchanting Places, in which neither Water-works (t.) nor fine Shades were wanting, appear'd afar off as if they hung in the Air.

(s.) Diodor. loc. cit.

Near this Castle was a Pyramid of Bricks, G. of a Stadium high, and the Breadth on each Side the same: It was the *Mausoleum* of *Belus*, by *Diodorus* call'd *Ninus*, which was ruin'd by *Xerxes*. (u.)

(u.) Strabo. loc. cit.

Alexander the Great was deter'd from repairing it, because it had requir'd the Labour of 10000. Men, for the Space of two Months, only to remove the Ruins of it.

(x.) Pl. L. 6. C. 26.

Pliny (x.) & *Diodorus* make mention of a

Temple, H. dedicated to *Belus*, as to a *Jupiter* or God. *Pausanias* (y.) and *Herodotus* (z.) had seen it, and, according to the Description given of it by the latter, it was situate near the Castle, and for the outward Magnificence of it approach'd the nearest of any to that of *Solomon's Temple*; for *Herodotus* attributes to each Side of it's square Circumference two Stadia in Length. In the Middle of this Edifice was erected a square Tower of eight Stories, in the Form of Terrasses, one above the other, which gave it a very noble Appearance. The Ascent was by large Staircases on the Out-side, and the Top of it was crown'd by a little Temple, to which there was an easy Conveyance for Persons sitting, by Means of a Machine drawn up on the Inside. *Diodorus* observes further, that this Tower serv'd the *Chaldeans* for an Observatory.

H. (y.) in Arcad. L. 2. (z.) L. I. Clit.

If we may give Credit to History, these Wonders were but the Labour of one Year. But if the *Ancients*, who depended upon the Credit of *Ctesias* alone (an Author not of the greatest Fidelity) were deceived in attributing all these Buildings to *Semiramis* (as it seems by a Passage of the ancient *Berosus*, cited by *Josephus* L. I. against *Appion*) we may from thence judge what Obligations great Princes have frequently to a single Historian.

See *Herodotus*, *Diodor.* L. 2. & L. 3. *Strabo*, L. 3. & 16. *Plin.* L. 6. C. 26. *Justin.* L. 1. *Quint. Curt.* L. 5.

Plate, IV.

The second Wonder of the World.

The PYRAMIDS of EGYPT,

And principally of the three yet subsisting, which the *Arabians* call *Pharaoh's Mounts*. They are situate about 3. Leagues (††) from *Cairo* on a sandy Plain, their Foundations being upon Rocks of a small Elevation. Their Distance one from the other is about 200. Paces. *Mr. Thevenot* is of Opinion, that the least of them G. was never larger than it now is: (†††) Tho' *Strabo*, (a.) who had seen it, gives a very different Idea of it; and according to his Description, it must have been formerly much more magnificent than it is at present.

The Solidity of these Sort of Buildings, rising by slow Degrees to a Point, like Flames, (b.) shews the Advantage they have above all other Structures, insomuch, that having been known a thousand Years before the Time of *Diodorus* (c.) (or, which is the same, of *Augustus*) and subsisting yet, they have in a Manner overcome the Force of Time, which has rather succeeded in Destroying the History than the Structure of them: For even in *Pliny's* Time they were at an Uncertainty as to the Founders of them.

G. (a.) L. 17.

(b.) Which is the Reason some derive the Word Pyramid from the Greek Word πυρ, which signifies Fire. (c.) Diod. Bibl Hist. L. 2. C. 2.

C

This

(†) It is likewise highly probable, that sundry different Queens have been couch'd under the Name of *Semiramis*, in the Buildings, which are attributed to one only.

(††) According to the French Translation (*trois Lieues*) the German Original has three Miles, (*drey Meilen*) which are German Miles, and may be reckon'd about 4. Leagues, with which *Hubener* & others agree; but *Monf. Thevenot* says (speaking of these three) *Ces Pyramides sont éloignées du Caire de trente Lieues*; These Pyramids are distant from *Cairo* 30. Leagues, or Miles, which must be a Mistake.

(†††) Here is again a very remarkable Difference between the German Original & the French Translation, which latter is exactly as above, but the German Original runs thus: Because *Strabo*, who had seen it, in his Time allow'd it to be entire, and esteem'd it, tho' less, to be far more precious in Structure & Stones.

A. This Author assures us, that 360000. Men were employ'd twenty Years about the largest Pyramid, A. viz, according to *Herodotus*, (who has reduc'd the Number of Labourers to 100000.) 10. Years in bringing the Stones & other Materials together, and ten Years more in raising it. This Pyramid, the Circumference of which exceeds that of the second by 51. Cubical-Feet, is the only one into which any Entrance is discoverable. *Mons. Thevenot*, ascending it on the Outside, reckon'd 208. Steps or Degrees, each of the Thickness of one single Stone, & some, or the most, of three Foot: (†) Of which Thickness are likewise the Generality of the Stones these Pyramids are compos'd of. But *Mons. Lucas* (d.) seems to be mistaken in reckoning 243. Steps or Degrees, and to be less exact than *Father Elzear*. (††)

(d.) Travels to the Levant.

Allowing 3. Foot for every Degree this Pyramid would be 624. Foot in Height, (†††) which agrees pretty well with that of a Stadium (*) allow'd it by the Ancients. The *Phlelers* of *Diodorus*, by Mistake taken for *Iugera*, tho' a *Phleter* be allow'd to be but 100. Foot, is the Occasion of the wrong Construction put upon this Author, who would have allow'd the Pyramid too great a Height by reckoning it 6. *Phlelers*, if a *Phleter* had been more than 100. Foot. The Top, which from the Plain seems to be a Point, is, according to *Mons. Thevenot*, a Square, whose Sides are of Sixteen Foot, (but, according to *Mons. Lucas*, of 20. Foot) being compos'd only of five Stones. (**) This can't but make us admire the Engines made Use of by the Ancients to raise so great a Weight to so stupendous a Height: And at the same Time refutes *Diodorus*, (e.) who insinuates, that that Age was barren of such Inventions. Each side of this Pyramid was at the Base 682. Foot; (f.) So that he must be a very skillfull Bowman, who would pretend to shoot an Arrow from the Top, to reach beyond the first Step at the Base. (***)

(e.) Bibl. Hist. L. 2. C. 2.
(f.) Rel. of *Father Elzear*, who measured it very exactly on the Spot.

The Entrance is towards the North, near the 16th Step or Degree, and 61. Foot distant from the Middle. The Breadth of the Entrance is 3. Foot, 3. Inches, and the Height 3. Inches more. Over this Door lies a large Stone of 11. Foot long & 8. Foot broad. (†††) Within is a Hall, or Apartment, adorn'd with Compartments of *Porphyry*, in which is a Sepulchre or Urn of *Porphyry*, preserv'd entire: Which Magnificence however has contributed less to the Preservation of the Corpse deposited in it, than the Closeness of the Pyramid which contains it. Besides this Vault there is a deep Cavern, which probably has serv'd for Burials. Nothing could have inspir'd the Founders of these stupendous Monuments with the Vanity of Building such sump-

tuous Sepulchres, but an immoderate Desire of perpetuating their Memory; added to the Maxim, which, according to *Diodorus*, (g) the Egyptians (g.) Loc. cit. profess'd, that Tombs were lasting Dwellings & Houses but Inns.

Before each Pyramid are to be seen the Remains of a Square Building, which *Mr. Thevenot* with Reason supposes to have been Temples.

At some Paces distant from the 2. Pyramid, B. is to be seen, among other small Pyramids, the surprizing Head of a Sphynx, D. cut out of one single Stone, upon a Base proportion'd to this Gigantick Figure. Either it must formerly have been entire, because *Pliny* (h) mentions (h.) L. 36. C. 12. a Sphynx, whose Length was 143. Foot; The Height from the Belly to the Head 62. Foot, and the Circumference of the Head 102. Foot, as this is now, or this is not the Head mention'd by *Pliny*.

B.
D.

For the greater Embellishment of the Plate, as well as Instruction of the Reader, the Author has added in the Front the Figure of the Roman Sphynx entire, E. as describ'd by *Ausonius*. Sphynx, volucris pennis, pedibus fera; fronte puella.

E.

And at a further Distance the Egyptian Sphynx without Wings. The following Verse, translated from the Greek, gives an Elogy of the Pyramids.

Pyramides, sed adhuc terrâ Nilotide tangunt
Aurea Pleiadam sidera fronte suâ.

See of the Ancients, *Pliny*, *Herodotus*, *Diodorus*, *Ammion*, *Plutarch*, *Solin*, &c. and among the Moderns, the Relations of *Mr. Thevenot*, *Father Elzear*, & *Mr. Paul Lucas*.

Plate, V.

The third Wonder of the World.

The Gigantick Statue, or COLOSSUS of JUPITER OLYMPIUS.

This Statue was made by that most famous Sculptor, *Phidias*. It was compos'd of Ivory, Gold & Precious Stones, sitting upon a Throne equally marvellous. The whole Height was of 60. (Germ.) Ells; (a.) And was plac'd at the furthest End of the Temple of the same Jupiter at *Elis* or *Olympia* (now *Lagonica*) a City situate between *Arcadia* & *Achaia*. It was of such accomplish'd Art, that the *Olympian Games*, ancient Exercises of *Hercules*, reviv'd by *Iphitus*, (b.) which were celebrated every four Years, and serv'd the Greeks for their Epoch, 776. Years before the Birth of Our Saviour, did not render this Country more famous, than the Perfection of this Work. In Reality this Jupiter gave such a Sanction

(a.) According to *Pliny*; tho' *Pausanias*, judging of it by the Eye, took'd upon it to be higher. (b.) *Strabo*, L. 8.

(†) *Mr. Thevenot* reckons them 2½. Foot, one with another.

(††) *Father Elzear* & *Mr. Thevenot* agree exactly in the Number of Steps, as well as in most other particulars of Moment.

(†††) *Mr. Thevenot* reckons but 520. Foot, which agrees exactly with his Proportion of the Steps being 1½. Foot, one with the other.

(*) Vid the Notes above.

(**) Here must be a Mistake, *Mr. Thevenot's* Words are: Cette Platte-forme est de douze belles grandes Pierres, ayant eu quarré 16. Pieds & ¾. This Platform consists of 12. fine large Stones, & is 16. & ¾. Foot square.

(***) *Mr. Thevenot* thinks nothing more easy.

(†*†) Here the French Translator is again mistaken, when he says; a Stone, lying in Length, & being 2. Foot long & 8. broad, having taken the Figures 11. in the Original for 2.

Sanction to that whole Country, that no one could wage War against it, without being accounted sacrilegious, among the *Heathens*. *Phidias* himself had the Honour to see, that for his sake, and not to prophane the Art of Sculpture, no Slave was admitted Apprentice to it.

(c.) L. 5. We have no Description of this Gigantick Statue, or Colossus, more exact than by the Care of *Pausanias* (c.) who had seen it: We will make Use of his own Words.

Intra Templum praterea columna sunt, porticus item editiores & transitus per hæc ad simulacrum.

Pausanias has not remark'd the Order: So the Author has chosen the *Corinthian*, after the Example of *Jupiter Stator* in Rome, as of one of the most magnificent. As for the Order on the Out-side, we learn from other Historians that it was the *Dorick*.

Insidet folio DEUS, quod ex auro factum est & ebore. Quæ capiti est imposita corona, ramos oleaginos imitatur. Dextra Victoriæ gestat, ipsam quoque eburneam, quæ & auream vittam habet, & in capite coronam. In manu DEI sinistra gratiosum Sceptum est, metallicis omnibus distinctum. Avis, quæ sceptro insidet aquila est. Aurea sunt DEI & calceamenta & pallium similiter. Pallio & animalcula sunt & ex floribus lilia intexta. Sedes variata est auro ac gemmis. Variata item ebore & ebore. Videntur in ea & animalia picturis mixta & sculpta simulacra. Quaternæ Victoria in singulo throni pede, saltantium formam exhibent. Sunt item aliæ duæ in cujuslibet pedis planta. Priorum pedem utrique & Thebanorum pueri insistent à Sphynxibus rapti, & super Sphynxas Apollo ac Diana Niobes liberos sagittis configunt. Inter pedes, qui ex folio dimittuntur, quatuor ordines sunt pedis, ita ut pes quilibet pedum alterum insequatur.

Each Step was adorn'd with divers Rows of Statues. For their Signification the Reader may consult *Pausanias*; he has explain'd them at large. The Design we here give is of too small Compass to admit of such Representations; even tho' the View of the Front were open, and the Entrance to the Inside were not, as however it seems to be, on each Side: So the Author has been contented to give them in *Basso Relievo*, the less to perplex the Design.

Sustinent solium non pedes tantum, sed & intra pedes erectæ columnæ pedibus similes. Solium subiri non potest, quemadmodum nec Amyclis in interiorem throni partem ingressus pater. In locis solii supremis Phidias supra caput Simulacri exsculpsit una parte Gratiæ, alterâ Horas, ternas utrasque. Nam & has Jovis esse filias, in carminibus est dictum. Homerus in Iliade scriptum reliquit. Horas Cælo etiam fuisse præfektas, tanquam Regiæ Aula custodes. Scabellum præterea sub Jovis pedibus, quod ab atticis Thranium appellatur, & leones habet auros & insculptam Thesei pugnam contra Amazonas, primum fortitudinis specimen, quod Athenienses adversus externos ediderunt. In basi autem, quæ & thronum sustinet, & montem, alius ornatus Jovem cingit.

Not to be too tiresome to the Reader, we refer him to *Pausanias*, if he desire a more exact Information of the Ornaments. In this Design we aim at no more than to give the exact Attitude of this Gigantick Statue or Colossus of *Jupiter*.

seems not the best grounded, when they fancied, that there would not have been Room enough for *Jupiter* under the vaulted Roof of the Temple, if he had been standing upright. *Propercius* makes Mention of this Statue. (c.)

Phidias signum se Jupiter ornat eburno.

Plate, VI.

The fourth Wonder of the World,

The MAUSOLEUM of ARTEMISIA,

Was the famous Tomb, which Queen *Artemisia*, Sister & Wife of *Mausoleus*, King of *Caria*, caus'd to be erected for her Husband in the City of *Halicarnassus* in *Caria*. It was of the most exquisite Marble, and of such Magnificence, that all Tombs, whose Structures are more than common, do yet borrow the Name of *Mausoleum* from it. Not contented with having made herself a living Tomb for the Ashes of her Husband, which she swallow'd, she was thoughtfull of a Monument to his Memory, which should outbrave even Death & Time. Having worn herself away with Tears and Sorrow in less than two Years, she did not live to see this Building finish'd. It was begun A. M. 3651. If we had yet the Description, which was made of it by the ancient Architect *Satyrus*, mention'd by *Vitruvius* (a.) we might be better inform'd of the particulars of it. The Dimensions *Pliny* (b.) has us of it, are far from giving us a true Light of it. His Circumference of 411. Foot does not at all agree with the Length he allows to each Side of the Square: So that he leaves Room enough for Conjecture. *Vitruvius* observes the exact Situation of this Monument, (c.) placing it in the Middle of the Square before the Harbour, having on the Right, near the Fountain of *Salmacis*, the Temples of *Venus* & *Mercury*, and on the Left the Royal Pallace of *Mausoleus*, of which he says, that tho' it was richly adorn'd with Marble, yet it was built only of Bricks, but of perfect Art, and very durable.

The Temple of *Mars* was erected in the Middle of the Pallace, and bore on the Top of it a Gigantick Statue or Colossus of that God, call'd *Acrofiton*. The Workmanship was of *Telocharis*, or, as others have thought, of *Timotheus*. The other Façade of this Pallace, which is hid in our Design, look'd towards the famous private Harbour, which *Artemisia* made Use of with so much Cunning, that she with as great Security as Privacy, equip'd in it that Fleet, with which she surpriz'd & defeated the *Rhodians*.

The several Façades of the *Mausoleum*, (d.) were adorn'd with 36. Columns of great Value, & beautified with exquisite Workmanship in *Basso Relievo*, and Statues of surprizing Art. The Execution of the Ornaments on the East-side was entrusted to the famous Sculptor *Scopas*; of those on the South-Side to *Timotheus*, on the West to *Leochares*, & on the North to *Briaxes*. But nothing contributed so much to raise Admiration in this noble Edifice, as the Boldness and Ingenuity of *Pythis*. He not only undertook to raise a Pyramid on the Top of this

Monument, in Proportion to the Height thereof, compos'd of 24. Degrees or Steps, (e.) but crown'd the Top of it with a brazen Chariot & four Horses abreast, which was dedicated to the Sun. The whole was of the finest Grecian Marble, (f.) Plin. L. 6. and 140. Foot high. (f)

The two principal Architects, who had the Direction of it, are suppos'd to be Satyrus & Pytheus. Martial makes Mention of these Horses, as it were suspended in the Air.

*Aëre nec vacuo pendentia Mausolea,
Laudibus immodicis Cares in astra ferant.*

See Vitruv. L. 7. Plin. L. 36. A. Gell. L. 10. C. 18. Strab. L. 14. Herodotus, L. 7. & others.

The large Medal of Artemisia & of the Mausoleum, given by Valerius Bellus, is a notorious Forgery, and does not agree with the Historical Relations concerning this Pyramid.

Plate, VII.

The fifth Wonder of the World.

The TEMPLE of DIANA, at EPHEBUS,
A City of Jonia in the lesser Asia.

This Temple was 425. Foot long, & 220. broad. It was adorn'd on the Out- & Inside with 127. Columns of the most exquisite Marble, 60. Foot in Height, of which 30. had Ornaments of Basso Relievo (a.) All Asia was employ'd in the Building of this Temple for the Space of 220. Years. (b.) It was designedly, and at a vast Charge, rais'd on a marshy Ground, to secure it from Earthquakes (c.) Eustacias, (d.) observes, that in his Time the World was ignorant of the first Founder of it. Pliny (e.) & Strabo (f.) name Chersiphron for the Architect. The former, as well as Vitruvius, mention likewise Crisiphon, and observe in particular, that the Invention of placing Pillars upon Pedestals was first put in Practice at the Building of this Temple. All the Timber, which was employ'd in it, was Cypress, excepting the Beams & Doors, which were of Cedar. A Stair-case, made of the Wood of Cyprus-Vines, (g.) led up to the Top of the Temple. According to Pliny, the Form of it was an Oblong, whose Length was twice it's Breadth (†) Otherwise the Manner of it's Structure was like that of other Grecian Temples, which did not leave much Room for Conjecture, because the Grecians vary'd very little in the Construction of these Sorts of Buildings, excepting in the Number & Disposition of the Columns. As for the Order, we should not have pitch'd upon this, had not we observ'd, that the Ancients were not us'd to tie themselves down so strictly to reserve certain Orders for certain Deities, and that this Temple in particular was of the Jonick Order, which otherwise is appropriated to Juno. Mr. Spon (h.) however is of a contrary Opinion, and believes the Order of this Temple to have been the Dorick. But, tho' we otherwise bear a great

Deference to his Judgment, we can't agree with him in this Point. He himself says, that he saw 5. or 6. Pillars, which were thrown down, but not totally bury'd, whose Diameter was seven Foot: (††) Now 7. multiply'd by 9. according to the Proportion of the Jonick Order, produces but a small Matter more than the 60. Foot which Pliny gives for the Height of these Columns. This is further confirm'd by the Testimony of Vitruvius, who downright affirms, that the Order of the Temple of Diana at Ephesus was Jonick; as likewise by sundry Medals, as that of Adrian, which is yet in the Cabinet of the Barbarini, and others of the Emperours Antoninus Pius & M. Aurelius, which agree in this Point of the Jonick Order, tho' they vary in some other. We can't however deny but this Goddess had two Temples at Ephesus, one the Temple we now treat of, of the Jonick Order, and the other of the Dorick; which Mr. Daviler (i.) judiciously observes. In the Medal added to this Design there is only the Vestibule with four Columns to be seen. (i.) P. 36. Course of Architecture according to the Order of Vignole, p. 36.

As for the Remainder of the Front it is difficult to form an Idea of it from the different Representations on Medals. Diana Multimannia, which is to be seen on it, was, according to Vitruvius, of Gold, but according to Xenophon of Ivory. Perhaps there were two different Ones.

Since Antiquity has left us no certain Account of the Structure of this Temple, and given us only the Dimensions of the Plan, and Number of the Columns, without any distinct Idea of it's Elevation, the Author has thought unnecessary to tie himself down to the common Models of the Grecian Temples, to describe one, the Magnificence of which so far surpass'd all the other.

It is true, that in the Fragment of Philon of Bizantium (Constantinople) (k.) there is Mention made of Steps, ten in Number, encompassing the whole Temple on the Ground, instead of a Base; And the Medals do likewise describe these Steps. However the Author, in Consideration of the Situation of this Temple upon a marshy Ground, has thought fit to give it a surer Foundation, by Means of a Terrass, to which he has added a higher Ascent of Steps. (k.) De septem miraculis ex Verbone Leonis Allatii.

The most famous Statues of this Temple were the Workmanship of Praxiteles, and the Paintings of Thraso. Among the Number of the former were Hecate, or the subterraneous Diana, of an exquisite transparent Marble: Apollo, in Bra's: (which being carry'd away by Marc Anthony was restor'd by Augustus) and probably the Statue of the terrestrial Diana, which is yet to be seen in the Gallery of Versailles, with some other Amazons. From whence some have argued, that Antiopa, Queen of the Amazons, was the Foundress of this Temple. Others, as Hyginus, with the same Uncertainty, name Otrita, another Amazon: For Pausanias & Pomponius-Mela oppose this Opinion. That most execrable Wretch, Herostratus, to perpetuate his Name, set Fire to this Temple the same Day in which Alexander the Great was born; (l.) viz. (l) Val. Max. L. 8. C. 15. A. Gell. L. 7. C. 6.

(†) This Proportion differs something from the Dimensions above given.

(††) In the Original German it is two Foot, which is an evident Mistake.

viz. A. M. 3594. (**) After the Foundation of Rome 397. and before the Birth of Our Saviour 354. Years. It is of the Ruins of the second Temple (which was rebuilt by the Architect Cheromocrates, and gave Place in nothing to the former, (m.)) that Mention is made in *Spon & Wheeler's Travels*. The Goths sacked it this second Time under the Emperour Gallienus: But Nero had before pillag'd it of the immense Treasures, which were laid up in it.

See, among others, *Strabo*, L. 14. *Pausanias*, L. 4. *Pompon. Mela*, L. 1. *Plin.* L. 36. C. 14. *Valer. Max.* & *Plutarch* in the Life of Alexander.

Plate, VIII.

The sixth Wonder of the World. The COLOSSUS of RHODES.

It was dedicated to the Sun by *Theagones*, Prince of this Island, of which it is reported, that there never passes a Day without it's being delighted with the Beams of that Planet. (a.)
(*) *Chares Lindius*, the Disciple of *Lysippus*, is said to have finish'd & erected this vast *Colossus* of Brass (the prodigious Height of which has given the Name of *Colossus* to all other Statues of excessive Magnitude) about A. M. 3686. in the Space of 12. Years. *Sextus Emp.* (b.) however relates, that a Mistake in the Calculation reduc'd *Chares* to that Despair, that he hang'd himself before the Work was finish'd, and left that Honour to *Laches Lindius*, his Countryman. Thus the one having finish'd what the other began, it is easy to reconcile those Authors, who attribute the Building of the *Colossus* to either of these two different Architects. It will be more difficult to define with any Certainty the Place of it's Situation, so that the two Legs plac'd on each Side of the Harbour might leave a Passage large & high enough for Vessels under full Sayl to enter. If we follow the common Tradition, and assign it to the large Passage, that extends from the Tower, which formerly, in the Time of the *Knights of Rhodes*, was call'd *St.*

Nicholas's Tower, to the other Side, where the Walls of the old Castle *St. Angelo* are yet standing, a Space of 300. or according to *Mr. du Mont* (c.) 380. Foot, it is certain the Largeness, & Distance between the Legs, would require a much greater Height than 80. Cubits, (**) which *Simonides* allows it in his Epigram, taken for the Inscription of the *Colossus*; (d.) and, by so much the more, the 70. Cubits, to which *PLINY* (***) has reduc'd it, tho' in the same Place he adds, the Thumb of it was so large that few Men could grasp it. This Proportion exceeds the Height of 80. Cubits, reckoning a Cubit an Ell, or two Foot, and comes pretty near to the 70. Cubits of *Pliny*, taking a Cubit for 1½. Foot, as usual: (†††) For the Diameter of what a Man can grasp is about 1½. Foot, and the Length of a humane Body, according to *Albert Durer's* Proportion, contains 11. Lengths of the Hand, and 8. Diameters of the Thumb the Length of the Hand. But it don't follow from hence, that we must doubt the Truth of a Fact so plainly & frequently prov'd. It is more natural to believe, that the Dashing of the Waves, or some Earthquake, or perhaps the Work of Men's Hands, may have widen'd this Passage, since the Fall of the *Colossus*, and the Ruin of it's Bases; Unless we will rather take up with *Mr. du Mont's* Conjecture, who imagines the *Colossus* stood across that small Mouth or Passage, thro' which the *Rhodian* Gallies now enter into the Harbour.

They say this *Colossus* had in it's right Hand a Sea Light or Fire, (††) for the lighting of which there was the Convenience of a Stair-case in the Inside, the Stones of which, according to *Pliny*, (e.) serv'd as a Counterpoise to it.

This wonderfull Statue stood but 56. Years. An Earthquake overthrew it A. M. 3742. about 220. Years before the Birth of our Saviour. (†) The Fragments of it, Part of which fell upon the Land, lay there 865. Years, viz: till A. Chr. 650. (††) when the *Sarazens* took Possession of the City of *Rhodes*. *Mauvia*, Sultan of *Egypt & Persia*, caus'd 900. Camels to be laden with the Brass, which was found upon the Land,

D

(accor-

(*) The French Translator gives it 1594. probably an Error of the Press, Collier says A. M. 3698. & before the Birth of our Saviour 356.

(*) Tho' Mr. Thevenot affirms he has been several Days there without seeing the Sun, at least in the City.

(**) The German Original says Ells, (sc. of Germany, 22½. Inches) English Measure.

(***) To whom Morrey and Collier adhere.

(†††) So the French Translation has it, The German Original says: Tho' Pliny reduces the Height to ten Foot less, by allowing the Circumference of the Thumb to be as much as a Man can grasp. Which Proportion don't at all agree with his Height of 70. Ells, reckoning an Ell two Foot, and hardly, accounting a Cubit 1½. as usual. The two Passages seem to me irreconcilable, as well one to the other, as each to itself, and therefore I have thought fit to give the Translation of both; And I shall add the Original Words of both, that those, who understand those Languages, may, if they can, find another Meaning in them. The French Words are: Et à plus forte raison les 70. Coudées, auxquelles Plin le réduit, quoiqu'au même lieu il ajoute, que son pouce étoit si gros, que peu de personnes le pouvoient embrasser. Cette proportion surpasse la hauteur de 80. coudées, à prendre une coudée pour une aune, c'est à dire 2. pieds, & s'accorde à peu près aux 70. coudées de Plin, à prendre la coudée pour un pied & demi, comme à l'ordinaire. And the German: Da doch Plinius noch 10 Fusz abnimmt von dieser Höhe, indem er einem Daumen so viel Umfang giebet, als ein Mann umfassen kan. Welche Proportion gar nicht eintrifft, mit der von ihm angegebenen Höhe von 70. Ellen, wann man zu einer Ellen zwey Fusz, kaum aber wann man zu einem Cubitus anderthalb Fusz, wie sonst, nimmt. To save the Reader the Trouble of calculating, and that he may the better judge of the above Passages, I shall further add, that according to the Supposition of the Thumb's having been as much as a Man could grasp, and the Diameter of that 1½. Foot, the whole Height of this Colossus (taking *Albert Durer's* Proportion) must have been 66. German Ells, or 132. Foot.

(††) The German Original calls it a lighted Flame, which serv'd Sea-faring Men for a Night-fire. The French Translator calls it a Fanal, which is properly the Poop-Lantern of a Ship, and is likewise us'd for a Light-house. The Figure it-self in this Design describes a Sort of Censer or Fire-pan, out of which the Flames proceed.

(†) (According to *Sixtus of Siena*) who differs more or less from several others in the Chronology of our Saviour's Birth, and comes the nearest to that plac'd before *M. Luther's* Translation of the Bible, where it is reckon'd to have been A. M. 3971.

(††) The French Translation has 560. which is an apparent Mistake.

(according to *Scaliger's Remarks upon Eusebius's Chronicle*, but according to *Cedrenus & Zonaras* 900. *Horfes*.) & sold it to a Jew-Merchant, call'd *Emeffenus*. Without Doubt a great Part of it fell into the Sea, notwithstanding the Earthquake threw it down towards the Land-side.

(f.) Loc. cit. By *Pliny's Account* (f.) it cost but 300. *Attick Talents in Money*. *Stacius*, the Poet, speaks thus of this *Colossus*.

Vix lumine fesso

Explores, quàm longus in hunc despectus ab illo.

Vid. Simbo, L. 12. Plin. L. 34. C. 7. Paul. Orosius, Le Blond, &c.

Those who are acquainted with the *Obelisks*, & *Pompey's Column*, of one entire Piece of Granite Marble, will be the less surpriz'd at the Mechanick Capacity of the Ancients in raising such a prodigious Statue. And tho' we should allow the Conjecture of some, that those large Pieces of Granite, the like of which no Quarries of latter Times have discover'd, are rather the Product of some lost Art, than of Nature; Yet the great Stones, all of a Piece, on the Tops of the *Pyramids of Cairo*, will always stand as incontestable Proofs of their great Skill in raising Burdens of a stupendous Weight.

Plate, IX.

The seventh Wonder of the World.

The PHAROS of PTOLOMY.

This Wonder was founded by *Ptolomy Philadelphus*, King of Egypt, A.M. 3670. It was a stately Tower erected upon the Middle of a Rock, in a little Island, at the Point of the Entry into the Port of *Alexandria*, near the Mouth of the *Nile*. It is almost a receiv'd Opinion, that this Tower had it's Name of *Pharos* from the Isle, and that it was deriv'd from *Parus* (*) as *Strabo* will have it, (a.) or as others believe, from an Admiral call'd *Pharus*, who serv'd under King *Menelaus*, and was bury'd there.

(a.) L. 7.

The Magnificence of this Edifice consisted in a Tower of a prodigious Height, whose different Stories, all built of white Stone, was crown'd at the Top by a Sort of *Lanthorn*, in which a Nights was kept a Fire (**) which serv'd as a Signal or Guide to Vessels entering that Port, by warning the Pilots to shun the Coasts, which otherwise were very dangerous, being full of Rocks and Banks of Sand.

(b.) L. 36. C.

18.

This *Pharos*, which according to *Pliny* (b.) cost 800. *Talents*, or 1800000. *Livers*, (***) has transmitted it's Name to all famous Light-houses or Sea-lights in the World, even to this present Time. The most beautifull Part of this was

a fine Stair-case on the Outside, which led by a Sort of Terrasses to the Top, in Order to light the Fires. (†) (††) The Builder of this Edifice was *Sostrates Gnidius*. *Lucian* says, that to eternize his Name, without at the same Time creating Jealousy, which too often persecutes the Living, he dedicated it to the King, by an Inscription, tending wholly to his Glory; But that being only on Mortar, Time by Degrees effac'd it, and discover'd another Inscription under it, which was finely cut in Marble, and contain'd the following Words.

ΣΩΣΤΑΤΟΣ ΔΕΞΙΦΑΝΟΥΣ ΚΝΙΔΙΟΥ ΘΕΟΙΣ
ΣΩΘΗΡΕΙΝ ΤΗΡΕΤΩΝ ΠΑΣΩΝ ΖΟΜΕΝΟΝ.

Sostrates Gnidius, Son of *Dexiphanes*, has consecrated this Work to the Gods, our Preservers, (††† for the Benefit of Sea-faring Men.

There is however some Reason to believe, that *Lucian*, who made a Jest both of the Gods & of Men, has wrong'd him; Since *Pliny* allows, that the Inscription, of which *Strabo* (†††) gives us an Account (d.) was left wholly to *Sostrates* Pleasure. May be too, that under the Epithets of Gods & Preservers he meant the King & the Princes of his Family. We find such Expressions very frequent upon Medals struck by the Kings of Egypt.

(d.) L. 17.

ΘΕΩΝ ΑΔΕΛΦΩΝ.

The City of *Alexandria* has yet some very considerable Remains of it's *Pristine Magnificence*; among others the *Stately Walls*, and the *Canals*, which *Alexander* caus'd to be dug, to carry the Water of the *Nile* thro' the City; illustrious Monuments of that Great Prince's Undertakings, and of the Skill of *Dinocrates*! (e.) There are likewise yet to be seen 2. *Obelisks* of 90. Foot high, (one of which is overthrown, but the other yet standing) and large Remains, as well of the *Amphitheater* (of which *Strabo* (f.) speaks) as of the *Pallaces* of *Cleopatra*, *Cesar*, & the ancient Kings of Egypt. But the most remarkable Monument is the *Columna Pompeji* (or *Pompey's Column*) erected near the *Marcotick Sea*, of the *Corinthian Order*, the Height of which equals that of *Trajan* in Rome. (**)

(e.) Plin. L. 7. C. 38.

(f.) L. 17.

Plate, X.

The TEMPLE of NINIVEH.

In this Design the Author has follow'd the Opinion of that famous Antiquary *John Peter Belleri*, who supposes this Building to have been the *Temple of Niniveh*. He has likewise, with him, kept close to the Medal represented in this Design, without any Deviation, excepting in the Out-Buildings, which he has added for Or-

(*) Or according to others from *Φάρος*, of *Φως*, Light & *ὄρα*, to see: But then it is more reasonable to believe the Isle took it's Name from the Tower.

(**) This in the Original is express'd in such general Terms, that it is impossible from thence to form any Judgment of the Nature of those Fires. The French Translator determines it to lighted Flamboys or Torches, but I don't see on what Grounds.

(***) The German Original reckons them 800000. *Rix Dollars*, which is considerably more.

(†) Here the German Original says *Torches* & *Lanterns*.

(††) Collier from a Comment upon *Lucian* gives some Account of the Form and Dimensions of this Tower.

(†††) Or the Tutelar Gods.

(*) Who says it was seen engraven upon it in his Time.

(*) Collier reckons the Pedestal 8. Fathoms high, all of one Piece of cast-marble.

Ornament's sake. This Medal was found, according to common Opinion, near a Mummy. It is of the Bigness of a half Crown, but very thick, representing on the Reverse the Face of the Sun in large Relievo, as a Mark that this Temple was dedicated to that Planet. If this Design can be serviceable to the Learned, to confirm the Conjecture of Bellori, concerning the Situation of this Temple in the City of Niniveh, of which the Scripture makes so often Mention, or to find another more probable Situation for it, the Author won't think his Pains lost. At least the great Variety, which is seen in this Piece of Architecture, can't but be diverting to the Admirers of this Art.

Plate, XI.

The MAUSOLEUM of MYRIS or MOERIS,
According to Herodotus, who gave him both
these Names.

This King caus'd it to be built at 10, Stadia, or Furlongs, (***) Distance from Memphis (a.) upon a Hill, which being situate in the Middle of a Lake, that he had caus'd to be dug & fill'd with Water, for the Convenience of the adjacent Country, made an Isle. This Lake was call'd from him *Palus Moeridis* (*Moeris's Lake*) (b.) It was according to Pliny (c.) 250000. Paces in Circumference. Mucian, who quotes Pliny, Herodotus (d.) & Mela (e.) reckon more. Diodorus says 3600. Furlongs (Stadia) which can't be understood of common Furlongs of 625. Paces (***) but of some other less Measure. As his Phleter, in his Description of the largest Pyramid, was likewise taken wrong. The Lake was in some Places 50. (Germ.) Ells deep, that it might be sufficient to water the adjacent Grounds, when the Nile might fail, or to moderate the too great Inundation of it, by Means of a Channel cut from the Nile into it, and Sluices of a surprising Invention, built at an excessive Charge. This, Diodorus, who was a Traveller, says he saw & picely observ'd. A Magnificent Mausoleum describ'd the Center of this Island. On each Side was erected a Pyramid, one for the King, and the other for the Queen, both a Stadium, or Furlong, high. On the Top of them were plac'd Statues of Marble, seated on Thrones. At the End of this Lake was the famous Labyrinth, which is so much nois'd in Antiquity, but of which the Descriptions are so dark, that it is impossible to form any distinct Idea of it.

Vid. Diodorus L. 2. C. 1. Pliny, L. 36. C. 2. L. 5. C. 9. Herodotus L. 2.

Plate, XII.

The CATARACTS of the NILE.
However worthy of Admiration this Place

be by Nature, it would be no less so by Art & Magnificence, if Time, the Bane of all Things, had not exerted his tyrannical Power over it, or if those, who have been Eye-Witnesses of it, had transmitted more instructive Descriptions of it to Posterity.

For Want of which we shall here describe the Stately Ruins, which are yet visible there, and, for the Satisfaction of the Curious, have added a Prospect of the Cataracts (or Water-falls) of the Nile, so as they really are; tho' they are more properly the Works of Nature, than of Art. This may at least encourage Travellers for the future to communicate their Observations to the Publick more distinctly, than are those of Mr. Lucas, (a.) which we have been oblig'd to follow, as being the most modern. Those who have seen these Cataracts say, that they extend in Breadth about a small Mile, (according to the French Translation,) (†) and the Height of them, which is 200. Foot, makes the Noise of their Fall to be heard at the Distance of six Hours. (††)

A. Are certain Caverns, where Art has contributed to form certain Niches, very agreeable to retire under for Shelter in the Height of Summer; the transparent Arches, made by the Fall of the Water, under which it is as dry walking, as in the open Air, causing a very refreshing Cool. Mr. Lucas however says, that the Negligence of the Inhabitants has render'd these former Conveniences now of very little Use. He likewise mentions a Pallace, situate in this Neighbourhood, whose Ruins, according to his Account, resemble a City, where he reckons 5. or 6000. Columns of 70. Foot high; And here it is, he thinks, he has discover'd the Remains of the ancient Thebes, B. formerly one of the largest and most famous Cities of the World. The Accounts the Ancients give of it agrees tollerably well with this Situation. The Greeks call'd it *Diospolis*, and the Egyptians the *City of the Sun*, according to the Account Diodorus (b.) gives of it, who believes it to have been built by *Busiris* King of Egypt. Pliny (c.) & Strabo (d.) give very stately Descriptions of it, allowing it 100. Gates, and for that Reason give it the Name of *Hecotompylos*. Some believe, that these Gates were rather so many Castles (*) each capable of containing 200. armed Men in Case of Necessity. (***) *Cornelius Gallus*, the Roman Lieutenant, ruin'd it in the Time of the Emperor *Augustus*, and it is said, that being banish'd, on Account of his evil Management, he at last in Despair made away with himself. (e.)

Tacitus, speaking of *Germanicus the Great's* Travels into Egypt, (f.) says, he had the Curiosity to go & see these Stately Ruins of the ancient City of Thebes, and that it's Antiquity & former Riches were then sufficiently visible by the Inscriptions

D 2

- (**) Collier says 72. Miles, a vast Difference.
(***) The German Original says Foot, which it is most probable the Author meant.
(†) The German Original says a small Hour, which we may reckon two little English Miles.
(††) Or 12. English Miles.
(*) The French Translation calls them Hotels, which may be interpreted Great Men's Houses or Pallaces, the German Original says large Pallaces, but I think the Word Castle agrees best with what follows.
(**) The French Translation says in each of which 200. armed Men might be lodg'd &c. but the German, each of which furnish'd 200. Men.

(a.) Travels to the Levant.

A.

B.

(b.) L. 1. C. 17.
(c.) L. 5. C. 9.
(d.) L. 7.

(e.) Chr. of Euseb. A. 2. Olymp. 188.
(f.) L. 2. Annal. C. 9.

tions, engraven on the Obelisks in Egyptian Characters, still legible. An ancient Priest, who was made Use of to interpret these Inscriptions, assur'd, that they reckon'd 7000000. Combatants in this City, and that with this numerous Army King Rames subdued Lybia & Ethiopia. According to these Inscriptions, as well as the Confession of Tacitus, the Tributes rais'd in this City in Gold, Silver, Horses, Arms, Ivory & Incense, were equal to those very considerable Tributes, which were levy'd not only by the Romans, but by the Parthians too, upon the Nations they subdu'd.

C. Twelve Egyptian Pyramids, together with some Gigantick Heads or Busts, which, according to (g.) Travels M. Lucas (g.) don't give Place in any Respect to those of Cairo. D. A small Turkish Fortification.

Plate, XIII.

One of the most stately EGYPTIAN PYRAMIDS,
The Ruins of which are found near the famous City of Thebes.

Plate, XIV.

The PYRAMIDS & TOMB of SOTIS
King of Egypt.
Found among the Ruins of Heliopolis, & taken from History.

Plate, XV.

EGYPTIAN TOMBS near GRAND CAIRO.

Plate, XVI.

The TOMBS of PERSEPOLIS.

In the Table of the Plates the Author calls this Plate *Tschebelminar*, formerly *Persepolis*. The German Original gives no further Explanations of it: But under the Plate is a short One in French, as follows.

Next to the Simplicity of the Pyramids of Egypt, Posterity has no Remains of a more ancient Architecture than are to be seen in the Designs of these Monuments. They have bore Testimony of the Arts, & Pagan Worship of the Persians for upwards of 3000. Years. As our Representation of them is as Authentick as Exact we may the easier be excus'd from giving a more circumstantial Explanation of them. It will then be sufficient to observe, that these Monuments were erected at the Height of 600. Foot from the Base, and upon the Declivity, of a very steep Mountain, and that they are about 60. Foot broad, by which it is easy to take the Measure of the rest, a. Are false Doors, thro' which

however an Entrance has been forc'd, and by that Means have been discover'd, in a small Cavern, two open Tombs of white Marble. b. Columns of an uncommon Order, and like to those of the Temple of *Tschebelminar*. (***) The Chapters without Doubt are design'd to represent sacrific'd Bulls, as do likewise the Monsters, c. because the Worshippers of Fire, & of the Sun, offer'd in their Sacrifices Bulls, Lions, & Horses d. The Procession to the Sacrifice. e. A King at his Devotion, adoring the Sun.

Figueras, Herbert, de la Valle, Thevenot & Chardin make Mention of these Monuments.

Plate, XVII.

This Plate has two Representations,

I. The LABYRINTH of CRETA.

Antiquity makes Mention of four Labyrinths, as notably distinguish'd, viz. The Egyptian, the Cretan, the Tuscan, and that of Lemnos. We have made Choice of the Cretan for our Design, because there remains to this Day a Monument of it in a Medal struck by the Julian Colony at New Carthage. Plutarch on Theseus says it was a Prison, but of such Magnificence, that if it may be allow'd to call any Prisons fine, this must justly be one of the Number, giving, by the several Windings of it's Walks among the Mansions, such an agreeable Diversity, as seem'd to deprive the Prisoners detain'd in it of nothing but the Liberty of going out.

II. The TEMPLE of VENUS at PAPHOS in CYPRUS.

This Temple was the first and chiefest that was dedicated to that Goddess, who had her Origin in this Isle, having been (as the Fathers of the Church have urg'd as a Reproach to the Heathens) the Mistress of Cinyras, one of the most ancient Kings of Cyprus, who attributed so far Divine Honours to her, that he would allow none but Princes of the Blood to attain to the Honour of being her Priests. In the Middle of the Temple was to be seen a Stone, erected in the Form of a Cone, to represent the Image of this Goddess, according to Tacitus, L. 2. An. Perhaps because they deem'd it impossible to express such an Excess of Beauty to the Life. On the Outside were two Altars, on each Side of the Front one, upon which was offer'd nothing but a pure Fire, and upon which, 'tis related, by a perpetual Prodigy, never any Rain fell.

A more particular Account may be seen in Tristram, Patin, Hardouin, &c. who have explain'd the Medal abovemention'd.

Pla-

(***) That is 400. Pillars. Collier says; this is without Doubt one of the finest Pieces of Antiquity of all Persia, for tho' the Figures (of which he mentions above 2000. in Relievo, clad in long Robes and flat Caps) are not carv'd with the Art of the ancient Romans, yet they are very curious and well done.

Plate, XVIII.

Mount *ATHOS*, cut into a *GIGANTICK* or *COLOSSAL* *STATUE*.

It is to *Dinocrates*, Architect to *Alexander the Great*, that Historians attribute this extraordinary Project of cutting *Mount Athos* into the Form of a Man, who was, in his left Hand, to hold a City, capable of containing 10000. Inhabitants, and in his Right a Cup or *Bafon*, which was to receive all the Water, that row'd down this Mountain, and afterwards distribute it to the Sea by great Precipices, not far from the *Jthmus*, which *Xerxes* caus'd to be cut.

Strabo seems to be mistaken, when, speaking of this Enterprise, he names *Cheromocrates* for the Architect. He mentions a Design of adding another City, below the former, on the Left, thro' which the Water, that flow'd out of the Cup or *Bafon*, might be made to pass.

This Project *Alexander* thought worthy of his Greatness, and only disapprov'd of it, by Reason of the Difficulties, which would have arisen, how to furnish a City thus situated, without Corn-fields or Meadows, with the common Necessaries of Life. He look'd upon *Dinocrates* to be a great Architect, but a bad Oeconomist. (†)

As for the Invention of cutting Rocks into humane Forms, it is more ancient than the Age *Dinocrates* liv'd in, even tho' we should not give Credit to some ancient Historians, who assure us, that *Semiramis* executed a Project like unto this on *Mount Bagistan* in *Medea*, where she caus'd a Rock of 17. Furlongs to be cut into her own & several other Figures. But what may seem more surprizing to those, who are not appriz'd of it, is, that such a Project has been really brought to Perfection in *Suchuen*, a Province of *China*, near to the Metropolis *Chunking*, on the Brink of the River *Fu*, where there is a Mountain cut in such Manner as to represent the *Idol* Fe sitting. (b.)

Father Martin (c.) calls this City *Tuchuen*, and confirms the Bigness of this *Idol*, of which he was able to distinguish the Eyes, Nose & Ears, at two Miles (††) Distance.

This Mountain, which is hollow'd out by Art, differs very much from another Sort of Mountains, which represent, in some Measure, certain Figures at a Distance by Nature, and without the help of Art. Such as *Mount Tonion*, near *Lioyany*, which bears the Ressemblance of a Woman. (d.)

ches for the Spectators, are yet to be seen, hewn out of the Rock.

For the Ancient State of this Theater we shall refer the Reader to *Pausanias*; and for the Modern to *Wheeler & Spon*, (a.) who have been very particular in the Circumstances of it. What is remaining of the Ruins of it, according to the Accounts they give us, agrees with those of all other *Grecian Theaters*, from which the *Romans* took the Model of theirs, but with this Difference, as *Vitruvius* observes, (b.) that their Theater *Pulpitum* or *Proscenium*, call'd by the Greeks *Logeion*, was broader, and the Semicircle for the Spectators, *Orchestra*, smaller, than that of the Greeks; because these had another little Theater *G.* of twelve Foot high, in the middle of the *Orchestra*, upon which their Musicians were plac'd, (†††) and their Dancers perform'd their Exercises, from whence the *Orchestra* borrow'd its Name, viz. From the Greek Word *ὀρχήσμαι*, to leap. This little Theater, according to the Testimony of *Pollux*, was call'd *Thymele*, because it had the Ressemblance of an Altar, and those who appear'd upon it were call'd *Thymelici*; Others call'd them *Bomos*. The other Difference between the *Grecian & Roman Theaters*, consisted in this, that the latter (††) were lower, because Persons of Distinction among the *Romans* took their Places below in the *Orchestra*, but among the Greeks upon Benches. It is for this Reason, that *Vitruvius* allows but 5. Foot for the Height of the Roman Theater; but to the Greek *Logeion* from 10. to 12. (c.) It will therefore be the easier, by comparing the Ruins, which remain, and the Description given by *Pausanias*, with the general Ordonnance of the Theaters of those Times, to rebuild (if the Expression may be allow'd) the ruin'd Theater of *Bacchus*, and lay it before the Eyes of the Curious in this Design. It will be yet the easier, and more perspicuous, if we but cast an Eye upon the principal Parts of the *Roman and Grecian Theaters*: viz. the Scene, A. which was sometimes built of Wood, for some Sorts of Shews, from whence it was call'd *Temporaria*; or of three Orders of Pillars & Arches of Stone, one over the other, as are to be seen in *Mr. Wheeler's Theater of Bacchus*, where there are 3. Rows of Arches on the Outside, fronting the Sea. *Mr. Wheeler* need not have been surpriz'd, that the lower Row, which was cover'd with Ruins, was level with the Ground; for it could not be otherwise; because it was Part of the *Piazza*, which went round the whole Theater below, under which the common People shelter'd themselves in bad Weather, and which serv'd likewise for an Entrance from without. Within was erected the Theater, call'd *Logeion*, (†††) of the Height of 12. Foot from the Ground, on the Front of the Scene, where the Comedians made their Appearance. *Mr. Wheeler* measur'd its whole

Plate, XIX.

This Plate contains four Designs, viz.

- I. The THEATER of BACCHUS at ATHENS, The Steps of which, that serv'd for Ben-

(†) The German Original says Statesman.

(††) St. German Miles, or 8. English Miles.

(†††) The German Original says, upon which the Chorus's were heard.

(*) Both the German Original, & the French Translation say, the former; but it must be a Mistake, for that would by no Means agree with what follows.

(†††) The Letters C. C. in the Design are not at all explain'd, either in the German Original, or the French Translation; but as both of them in this Place describe that Part of the Theater they are made to mark, I have made no Difficulty of placing them here.

(b) Neuhoft's Travels to China p. 318.

(c.) Nov. Atl. Sin. p. 69.

(d.) Id. p. 48.

(a.) In their Travels.

(b.) L. f. c.

6.

G.

(c.) L. f. c.

8.

A.

C.

whole Length, and found it to be 90. Paces. Among the Romans it was sometimes of Wood, that it might be taken down, and laid flat with the Ground, for other Shews of Gladiators & Wrestlers. (*Gladiatorum & Luctatorum*) In the Middle of the Scene, adjoining to the *Pulpitum* or *Logeion*, there was a great Opening D. and on the Sides two lesser, call'd *Hospitalia*, E. which Mr. Wheeler likewise found in this. It is therefore surprising, that he pretends to be ignorant of the Use thereof; since he must without Doubt have been inform'd, that there were in the Depth of the larger Opening in the Middle D. on both Sides, the *Scena frons*, (which were shifted) or *versatiles* (which were turn'd) and resembled our painted Middle or Closing Scenes (†) which could be changed, as the Subject of the Drama requir'd. In like Manner the lesser Openings (*Hospitalia*) served for other Changes of Decorations, and for the Appearance of those, who were not the principal Actors; of which Mr. Wheeler makes no Mention, and only gives 3. Arches on each Side of this large Opening, and six others on the two Wings, which reach'd to the Place for the Spectators, in all 12. small Arches. In the second, and without Doubt in the third, Row or Story, were Windows, which Mr. Wheeler found mostly ruin'd. *Pausanias* affirms, that in this Place were he Statues of the most famous Dramatick Poets. The Openings above F. served among the Romans for the *Pantomimes*, who by shewing their Heads only made the People laugh with their Grimaces: But among the Greeks we find that the *Pantomimes* made their Appearance upon the little Theater *Thymele* or *Bomos*, G. in the Middle of the *Orchestra*. In the lowest Row there were likewise Conveniences for the Actors, to converse when they came off from the Stage, which serv'd also for Wardrobes. At the two Extremities of the *Logeion* there were two Altars, of which in this Theater one was dedicated to *Bacchus*, and the other to the Divinity whose Festival was to be celebrated. The Semicircle of Seats for the Spectators call'd by the Romans *Cavea*, consisted here of five Rows of Benches, or of *Roman Cunei*, to which the People had a convenient Entrance, without Disorder, by Means of the Stair-cases. (*) B. This

had not, as other Theaters, an outward Façade behind the Spectators, but is cut out of a Rock under *Acropolis*, (**) where is yet to be seen the Cavern, in which, according to *Pausanias*, was kept the *Tripod of Apollo*.

The *Pluteum*, or Base of the second Row of Pillars (which is confounded by some with the *Podium*, or lowest Base of the first Row of Pillars) served on both Sides or Wings of the *Pulpitum*, (which was the true Theater) as Boxes for the Spectators of the greatest Distinction: Which is very exactly remark'd by *Suetonius*, and without which Observation it would be impossible to form a just Idea of it.

In too hot or bad Weather large Carpets or Coverings were spread within, over these open Sides, from one Side to the other.

This famous Theater was first destroy'd by *Sylla*, the Athenian Attila; But under the Emperor *Adrian*, it's Benefactor, this Edifice, as well as several other Stately One's, whose Ruins are still to be seen, regain'd their Pristine Magnificence.

II. The TEMPLE of JUPITER OLYMPIUS at ATHENS.

There are yet to be seen some of the Columns of the outward Front of the Court, with their Entablatures.

III. The ACRO-CORINTH,

A famous Mountain of the City of Corinth, upon the Top of which was a Temple. (***)

IV. The TEMPLE of MINERVA at ATHENS,

Which was preserv'd entire till the last Siege.

Plate, XX.

The OBELISK of MARCUS AURELIUS & L. VERUS.

Together with the Equestrian Statues of these Emperours. The City of Corinth dedicated it to their Memory after the *Parthian Wars*.

The End of the first Book.

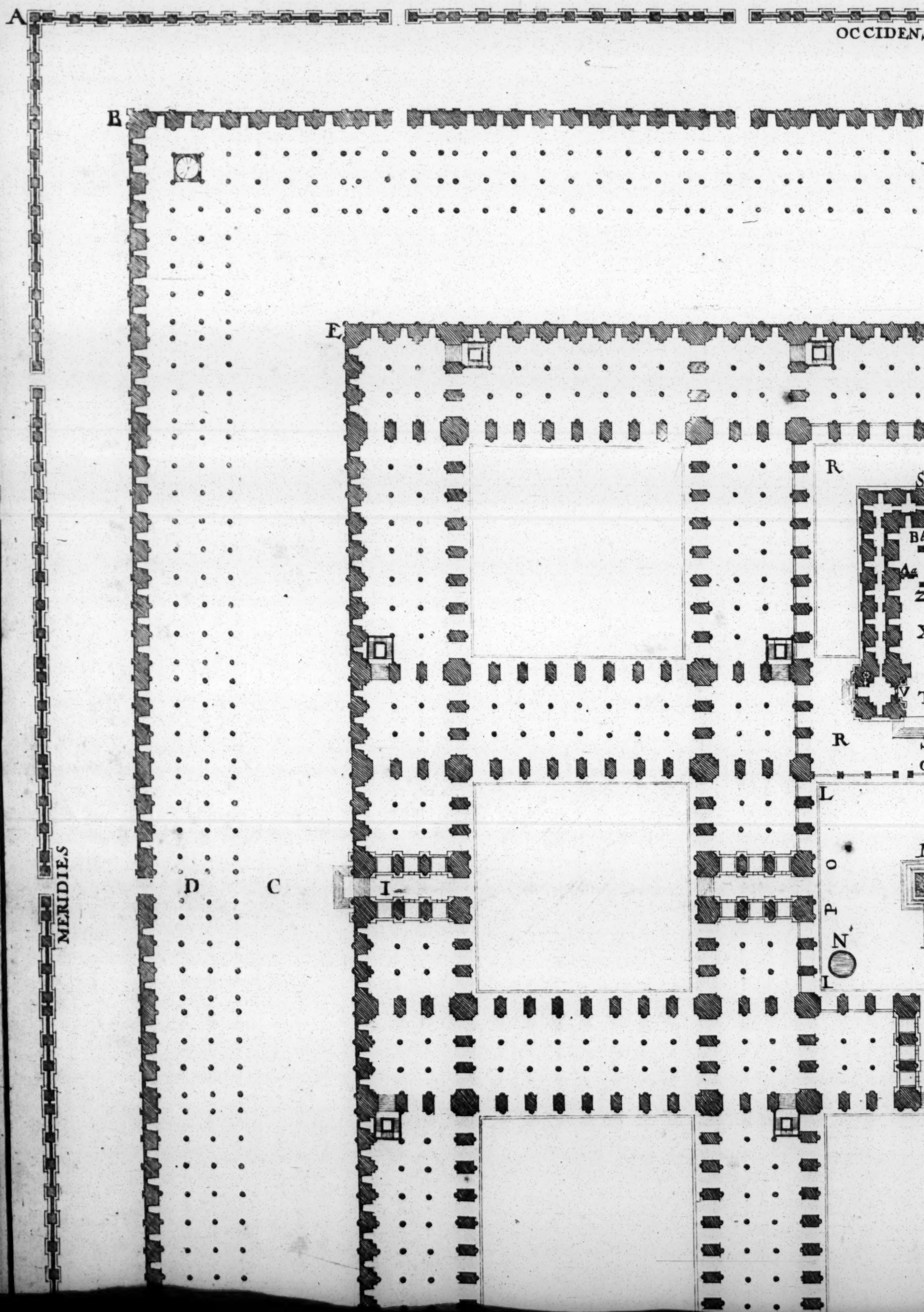
(†) The German Original calls them gemahlten Wänden, which the French Translator, by Mistake, has render'd murailles peintes, painted Walls. It is true the German Word Wänden signifies the Walls in a Chamber or Apartment, but upon the Stage it signifies those closing Scenes, which traverse the whole Stage, and shut or close it at certain Distances. And these the French call *Fermes*.

(*) As well the German Original, as the French Translation, mention but one Stair-case, and give no Explanations of the Letters B. B. But as the Design shews very plainly two Stair-cases, exactly correspondent one to the other, and I don't see what else the Author can have intended to mark with these Letters, I believe I don't deviate from them without Reason.

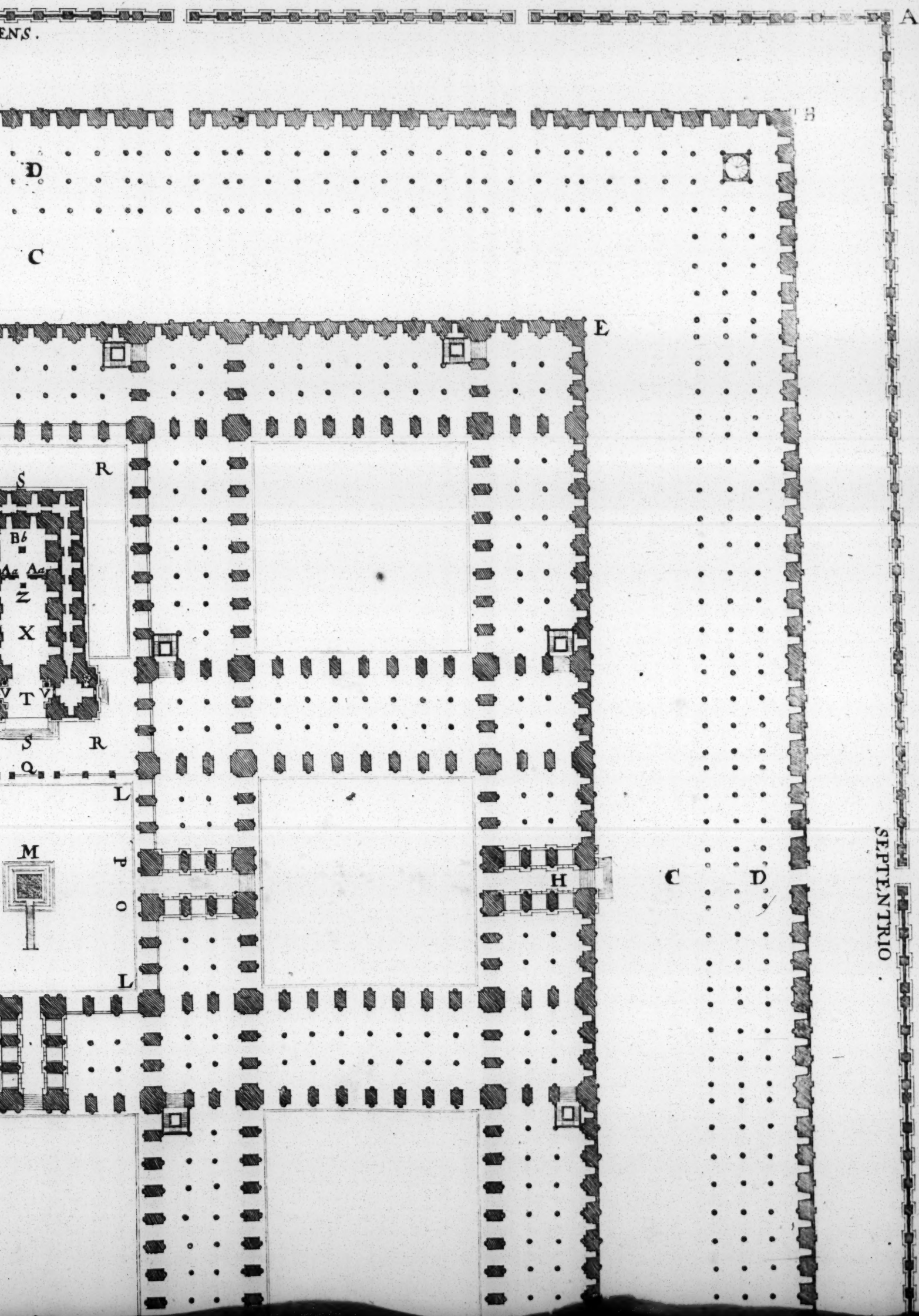
(**) *Acropolis* was a Fortrefs belonging to Athens, built upon a steep Rock, having but one Ascent, &c. Vid. Collier's Dict.

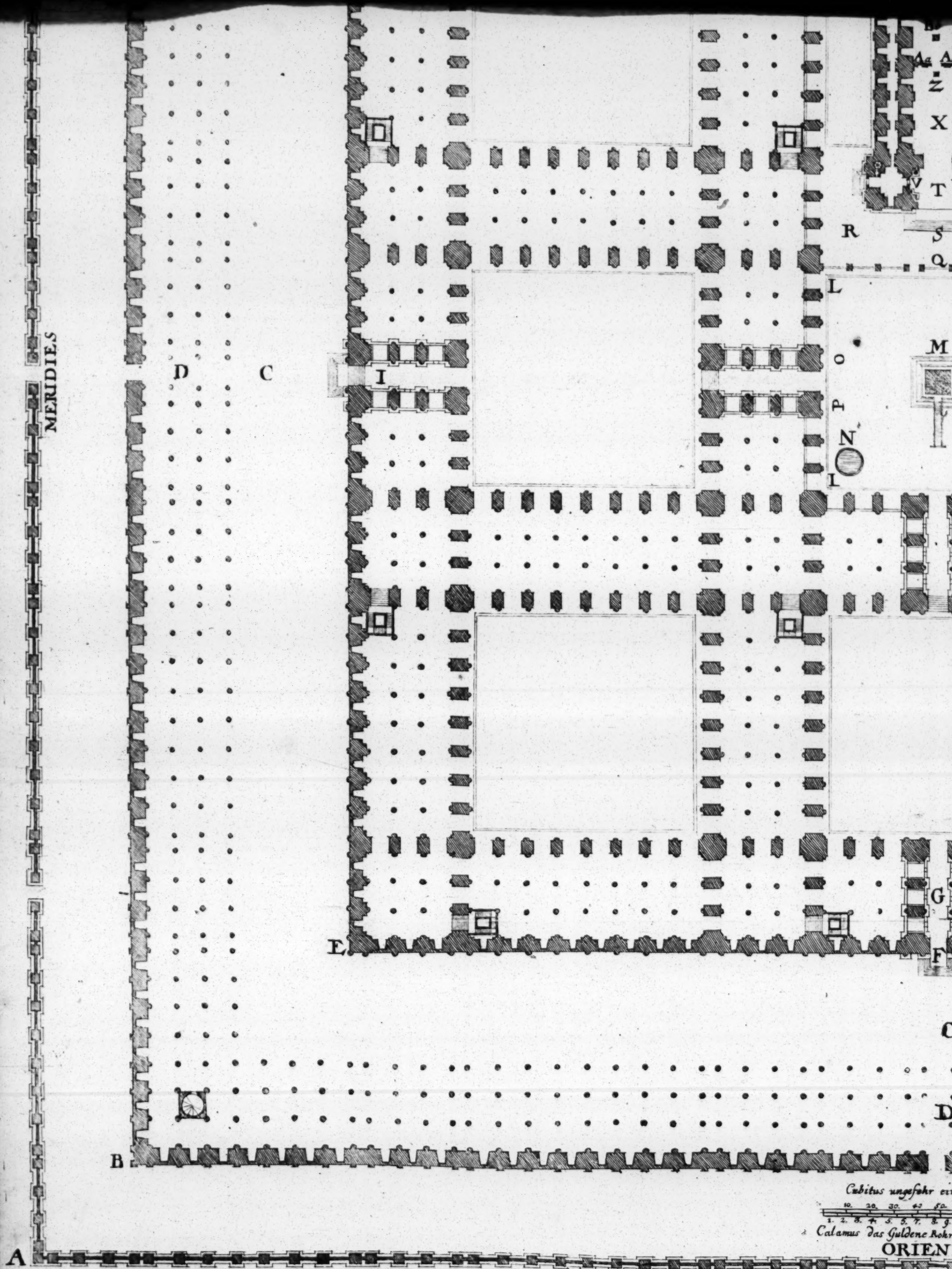
(***) Dedicated to *Venus*. vid. Collier's Dict.

Erster Grund-Riß des Tempels SALOMONIS
und aller Vorhöfe, nach dem Villalpandi, der diesen Bau
aus der heil. Schrift am genauesten entworffen hat.

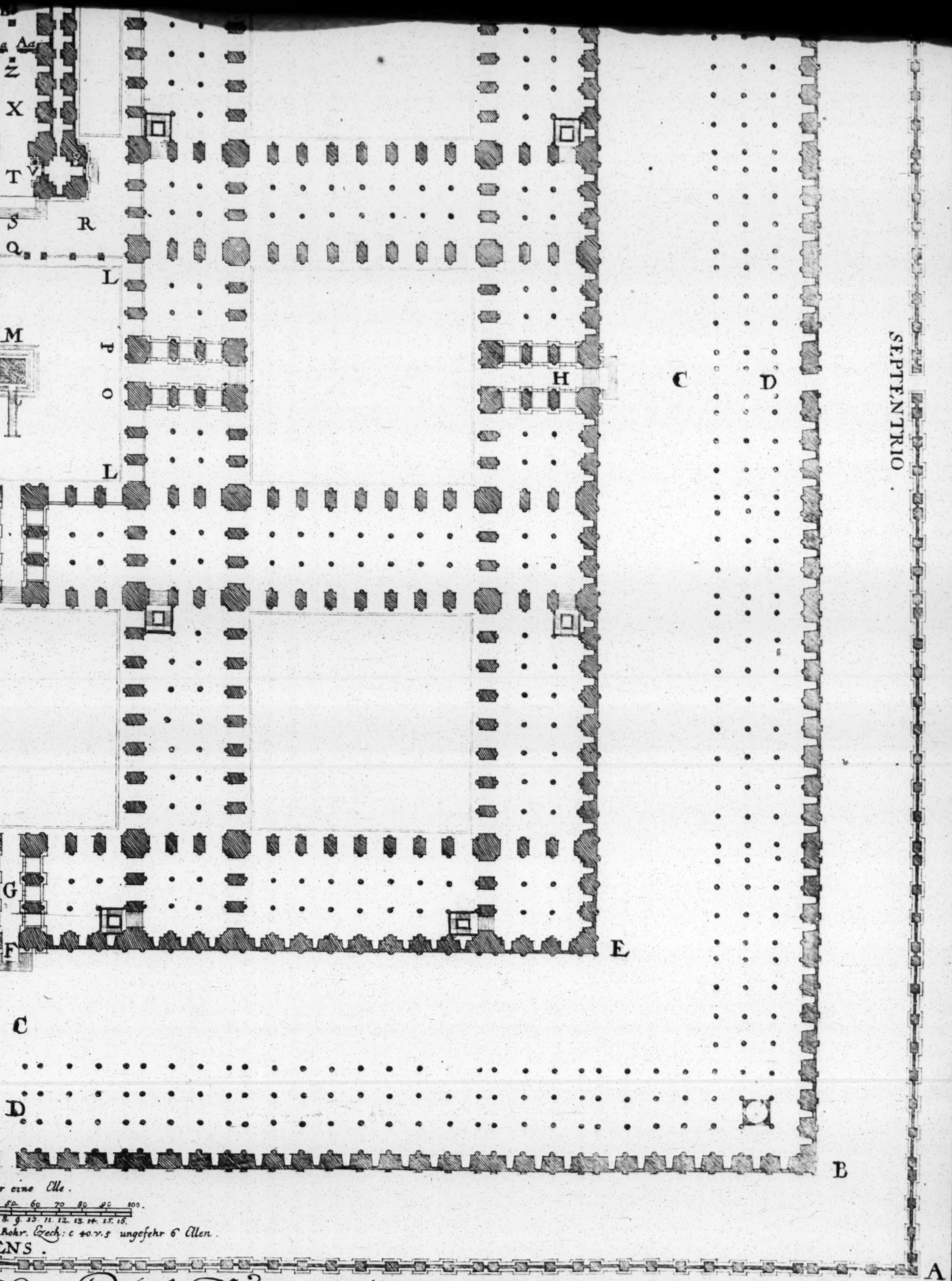


*Premier Plan du Temple de Salomon
et de ses Parvis, selon Villalpandi, qui en a fait
le dessein le plus exactement apres la description de la St. Ecriture*

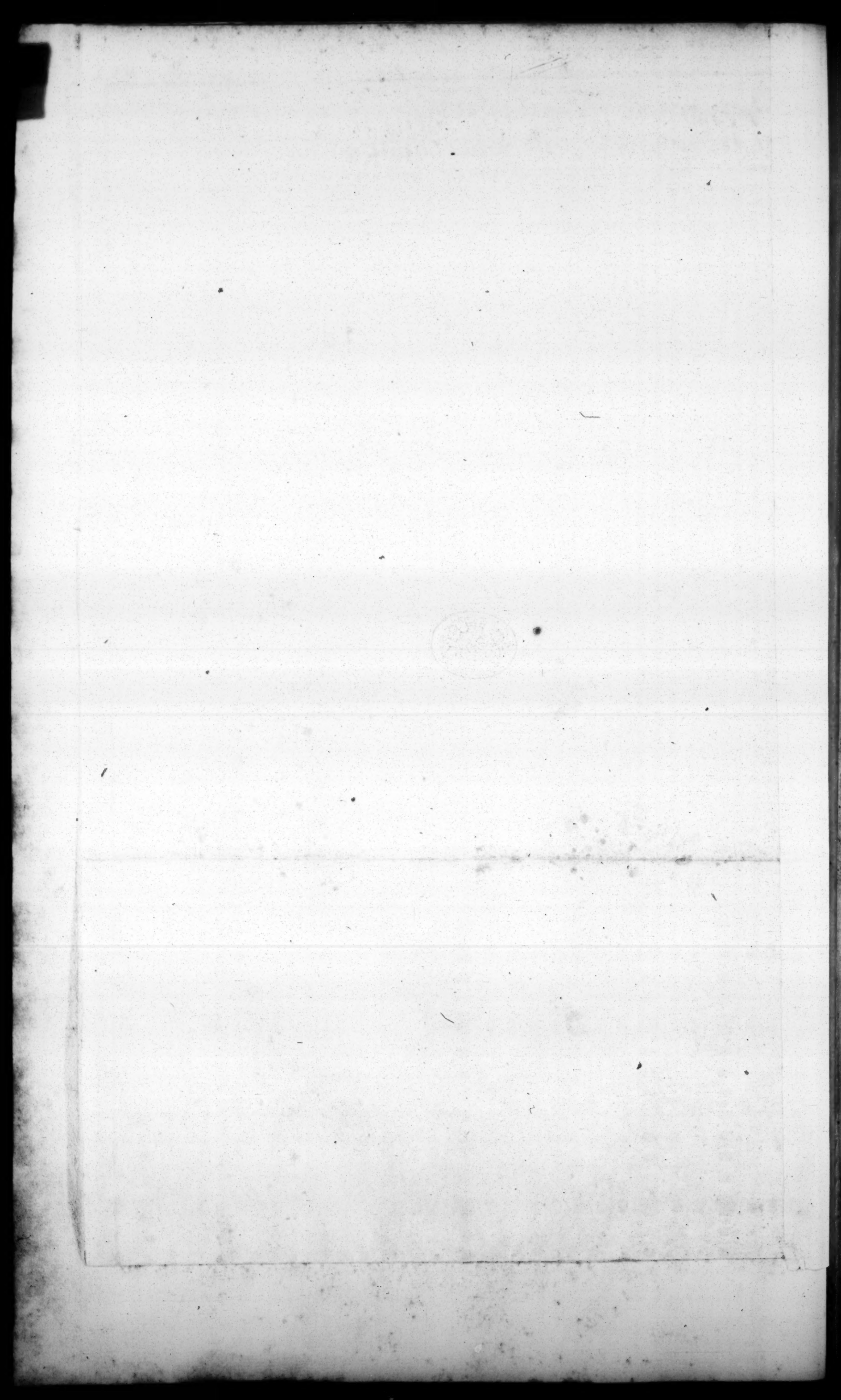


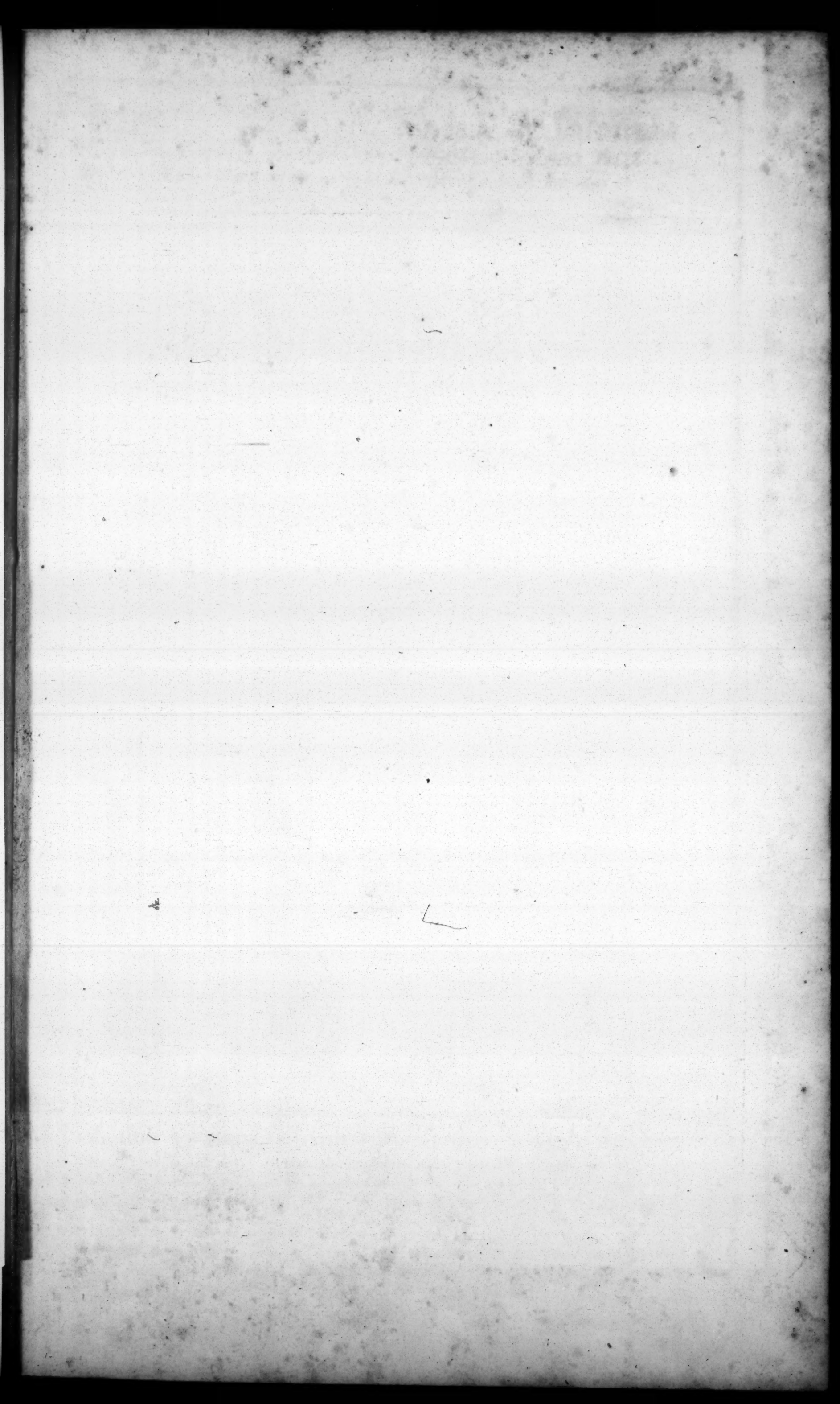


A. Äußerste balustrade. B. Einfassung des Vorhofs der Heiden 60. Eln hoch
 ster Umfang des Gebäudes von 320. Eln Höhe; welches die 9. innern h
 H. von Norden. I. von Süden. L. Vorhof der Priester. M. Brand-Of
 Gefäße von beiden Seiten. Q. Der Schranken. R. Der innere Vorhof
 V. Die zwei Metallene Säulen. X. Das heilige. Z. Der Rauch-Altar.



ch. C. Vorhof der Henden. D. Die Colonnade Salomons. E. Auserhöfe umschlossen. F. G. Portal und Vestibulum von Opfer Altar. N. Das Metallene Meer. O. P. Tische und Waschhof des Tempels. S. Der Tempel, T. Die Halle des Tempels. A. a. Das Allerheiligste. B. b. Die Lade des Bundes.



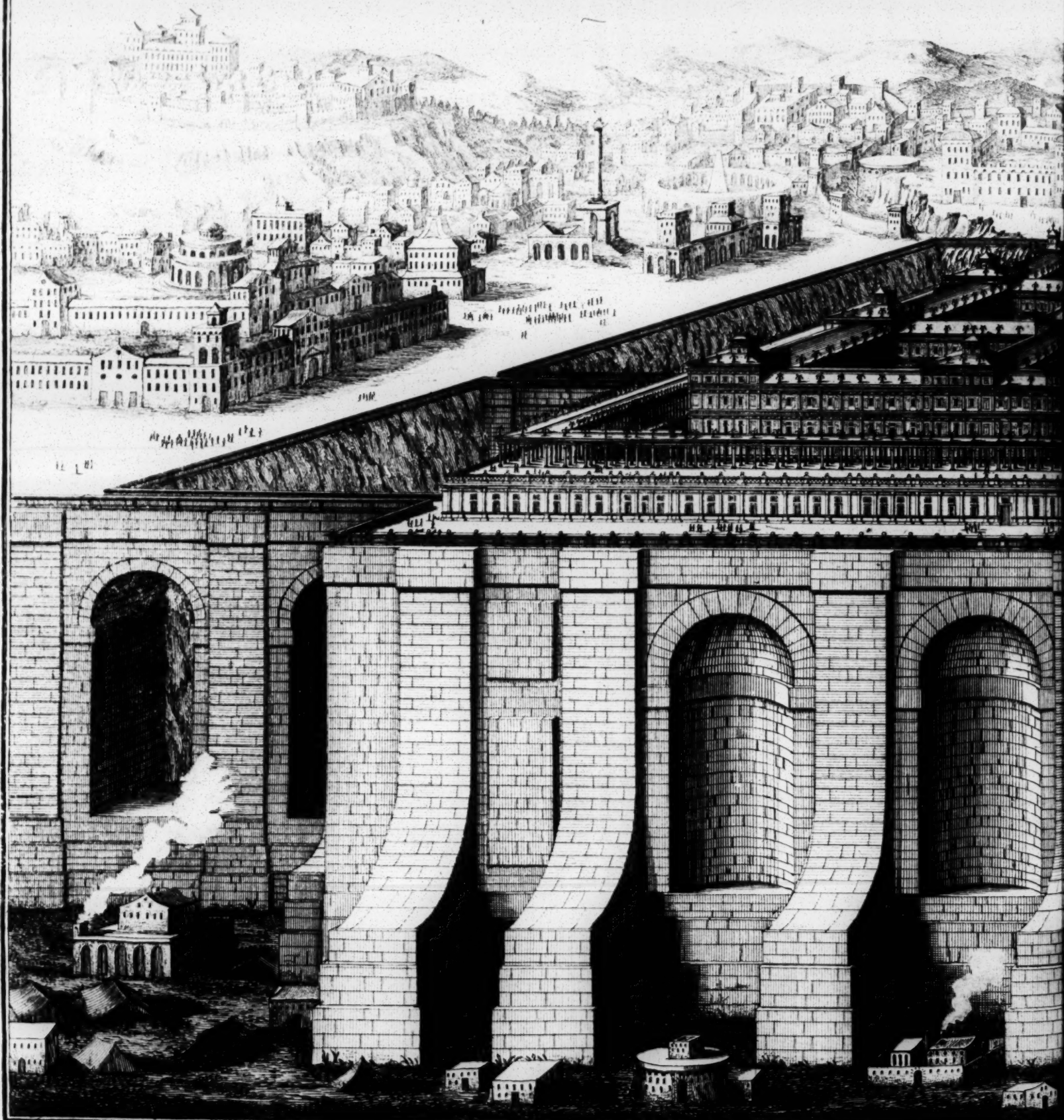


Porta Vestibulorum Templi ex Num: Franc: Gottifredi.

In script. I.
SALOMON
REX



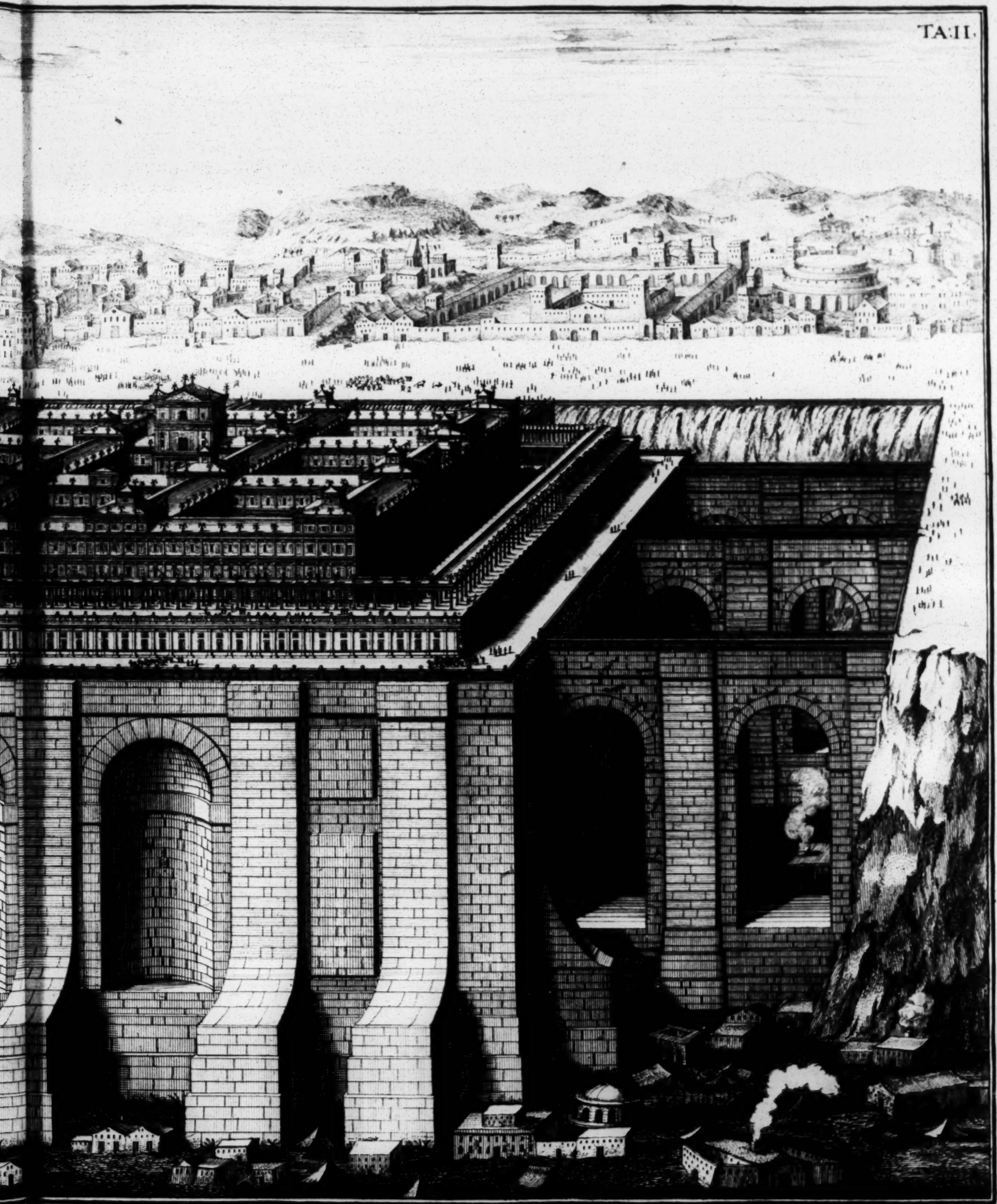
In script. 2. da.
IERUSALEM.



*Prospect des Tempels Salomonis, wie er von der
Seiten des Berges Moria anzusehen gewesen. Aus dem Proph: Ezechiel
und nach demselben R. P. Vitalpandi. M. Die Erklärung der Buchstaben ist in dem Grundriß zusehen.*

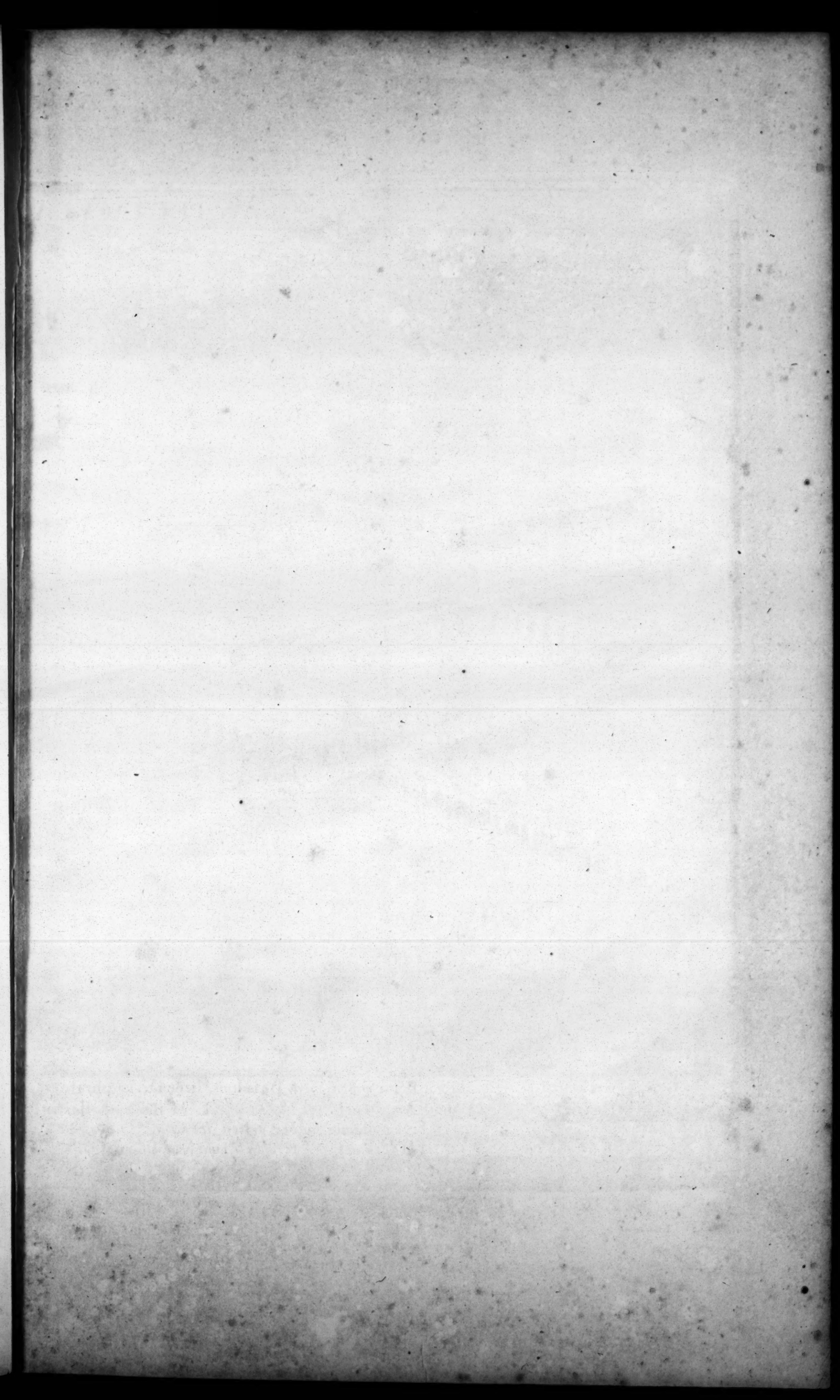
Ich-Bernh. Fischer v. Erlach, Delin:

Cum Privil: Sacr: Cæs:

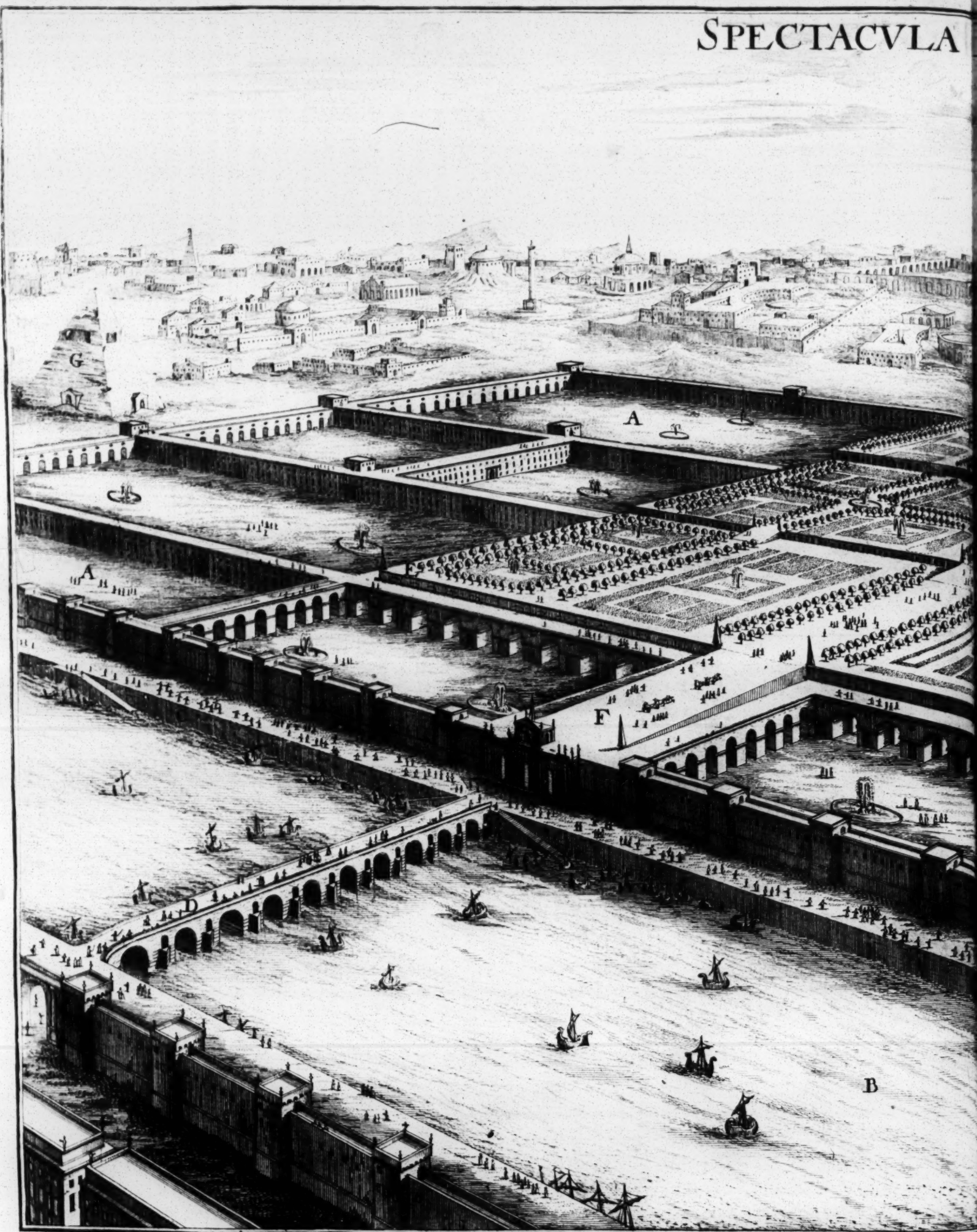


Vue du Temple de Salomon du côté du mont
Moria. Ezechiel, et d'après ce Prophète Le R. P. Vilalpandi.
N. L'explication des chiffres se trouve à la première page du plan.





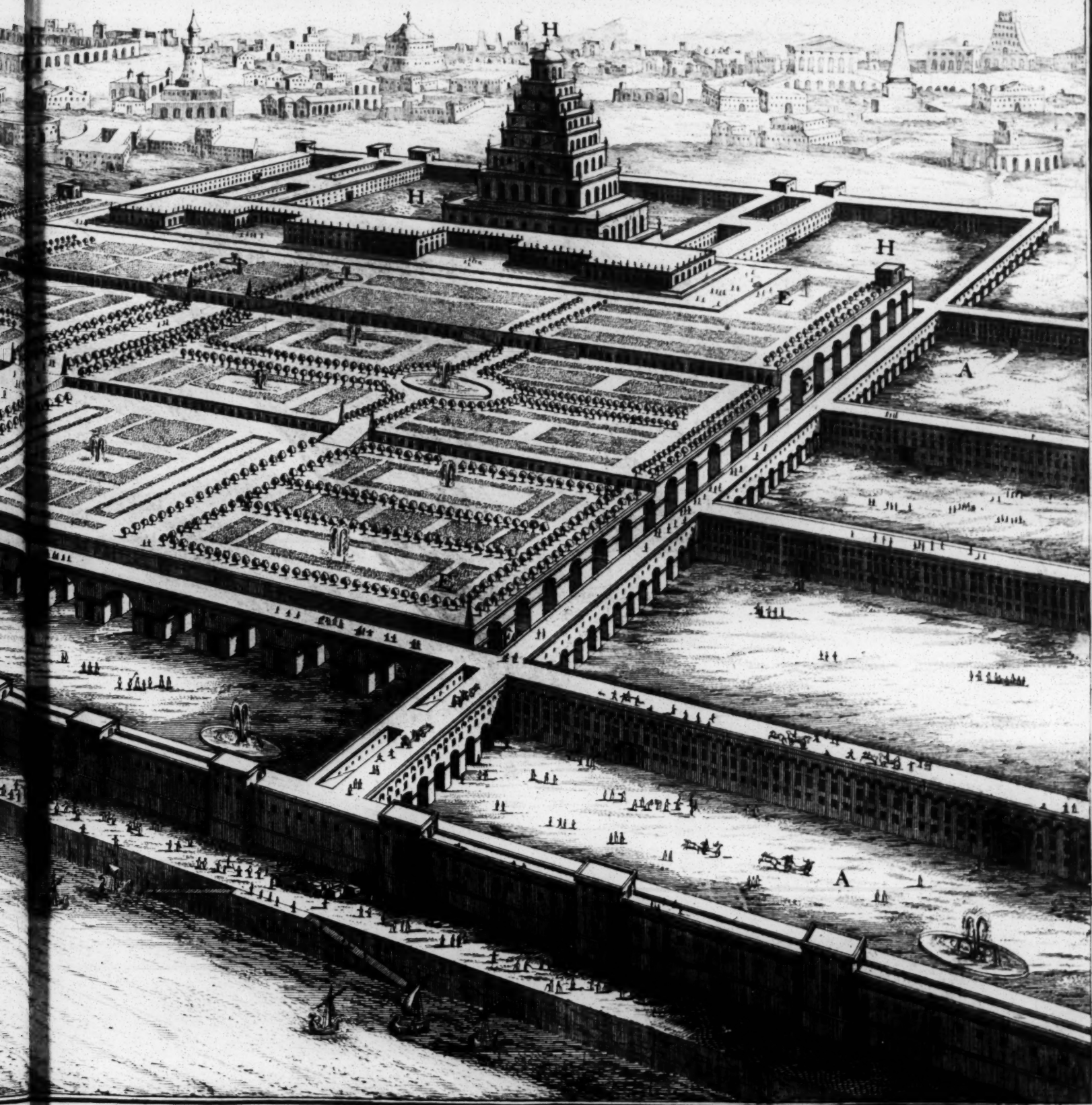
SPECTACVLA



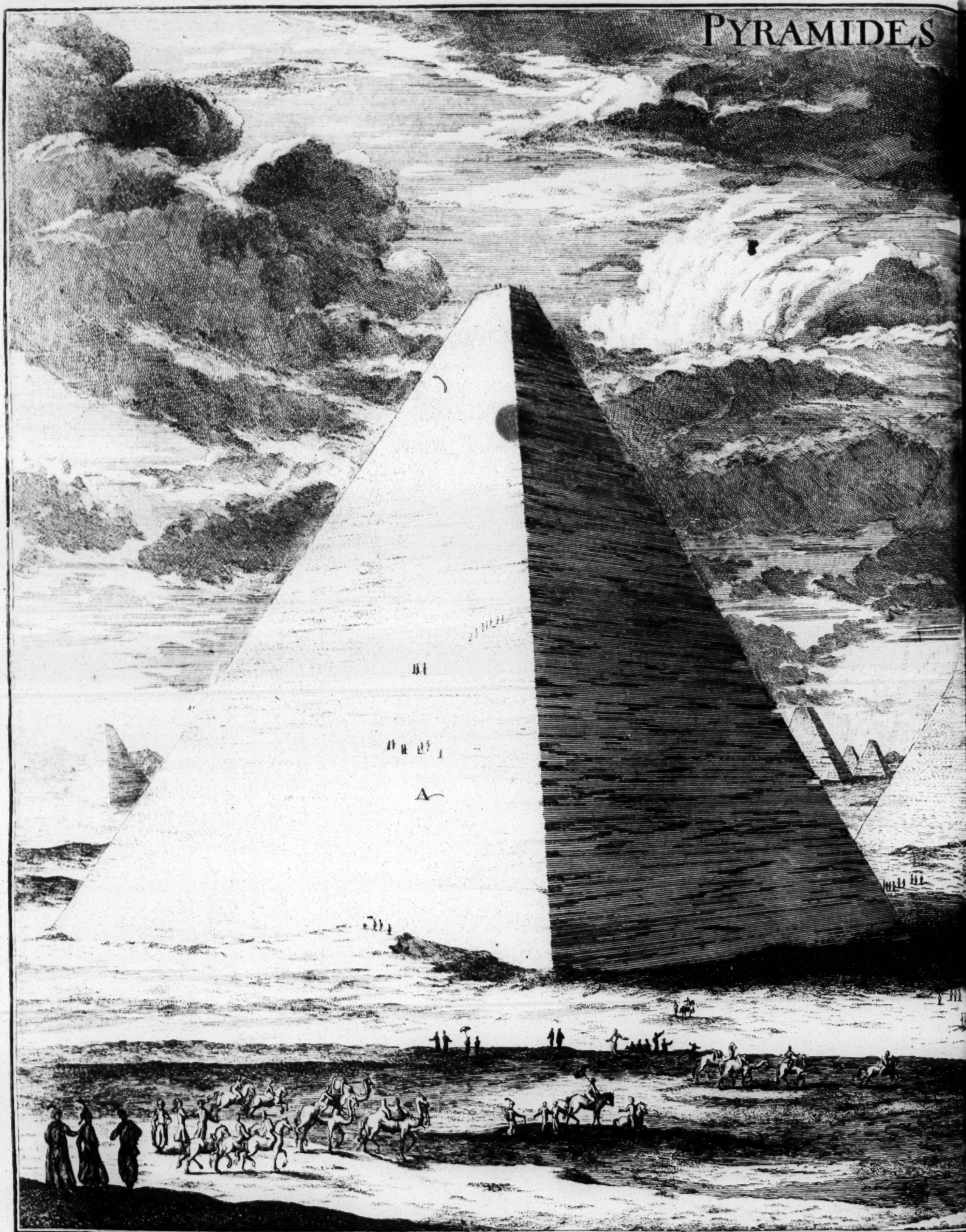
A. Die Königl. Burg von 20 Stad. Herodot. Li. B. Der mitten durch Babylon fließende Euphrates, C. hint der Schiff Lände Herodot. ibid; D. und der Brücke, Curt. L. 5. cap 1. E. die Hangende Gärten auf 20 Mäuren. Strabo. L. 17. Herod. L. 1. F. der Zugang zu der ersten terrasse. Diod. L. 2 c. 4 G. Pyramide und Grabmal Nini. Diod. ib. H. Tempel Jupiters Beli samt dem Thurn von 8 Aufsätzen. Pausan. L. 8 Herod. L. 1.

J. B. F. & C. Del.

C. 2. 8. 6.



A. Le Château Royal de 20 Stades de circonference. Herod. L. 1. B. L'Euphrate avec le Quai C. Herod. L. 1. D. Le Pont. Curt. L. 5 c. 1. E. Les Jardins Suspendus sur vingt Murs. Strab. L. 17. Herod. L. 1. F. La pente de la premiere terrasse. Diod. L. 2. capit 4. G. Piramide, où Mausolée de Ninus Diod. H. Temple de Jupiter Belus avec la tour de huit étages. Pausan. L. 8. Herod. L. 1.



A. Die Größte Pyramide, woran 360000 Menschen 20 Jahr gearbeitet Plin. B. Die andere, welche etwas weniger im Umfange hat C. Die kleinste, in welche, wie in die andere gar kein Eingang ist D. Das überbliebene von dem Colosjälischen Sphynx E. Deßen sonst vollkommne Gestalt. Ausan:

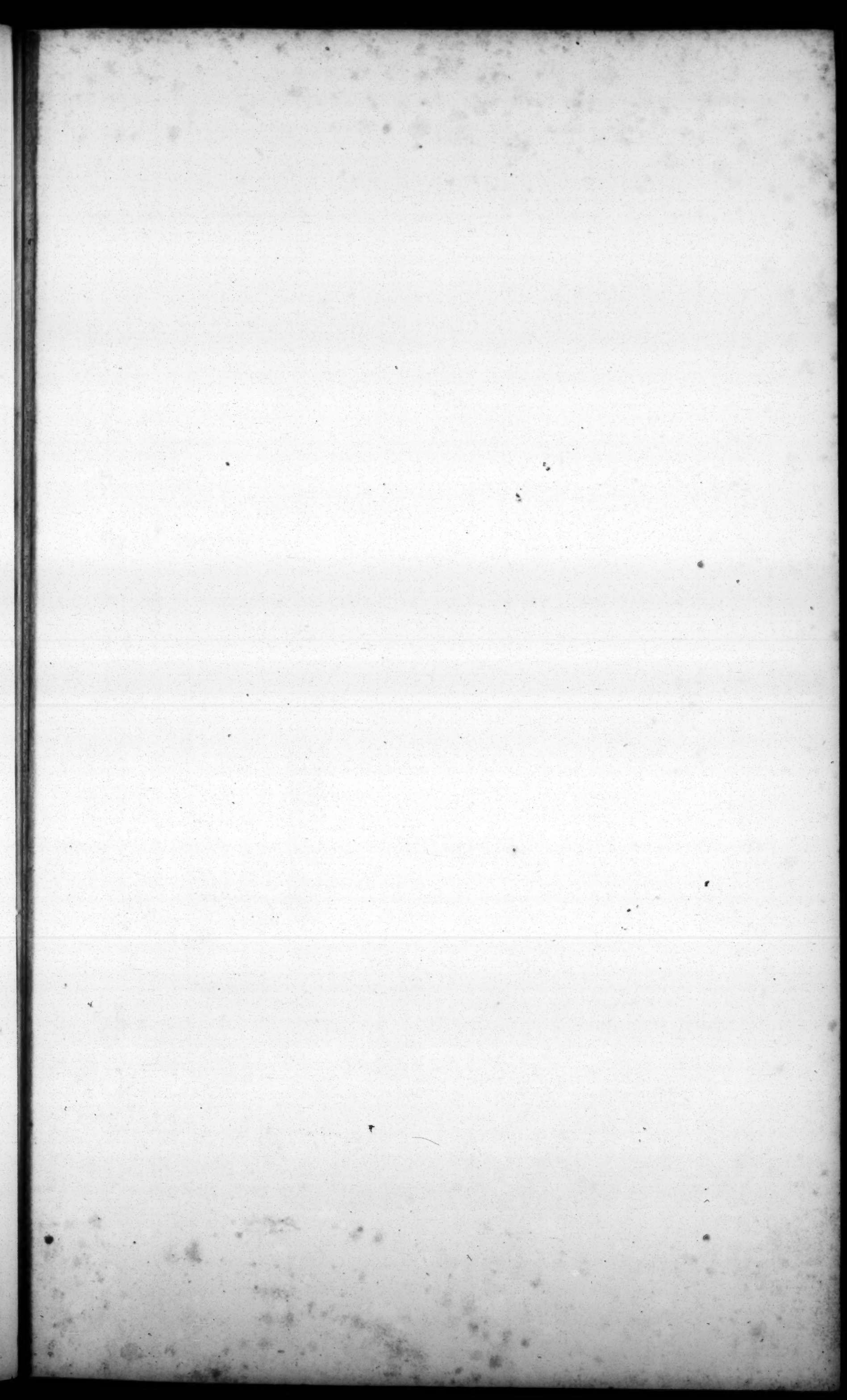
J. B. Fischer & C. delin.

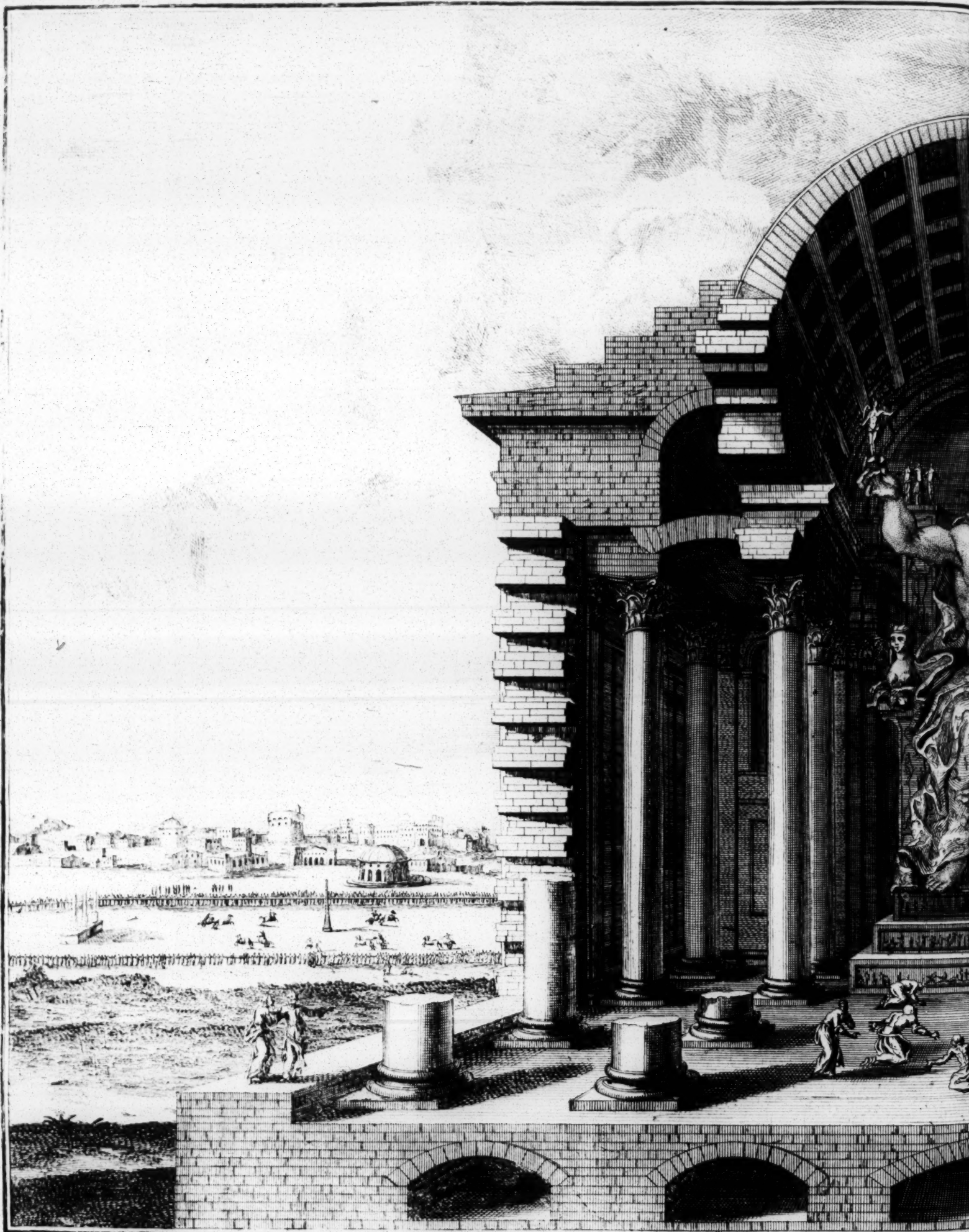
C. P. S. C. M.

GYPTIACA.

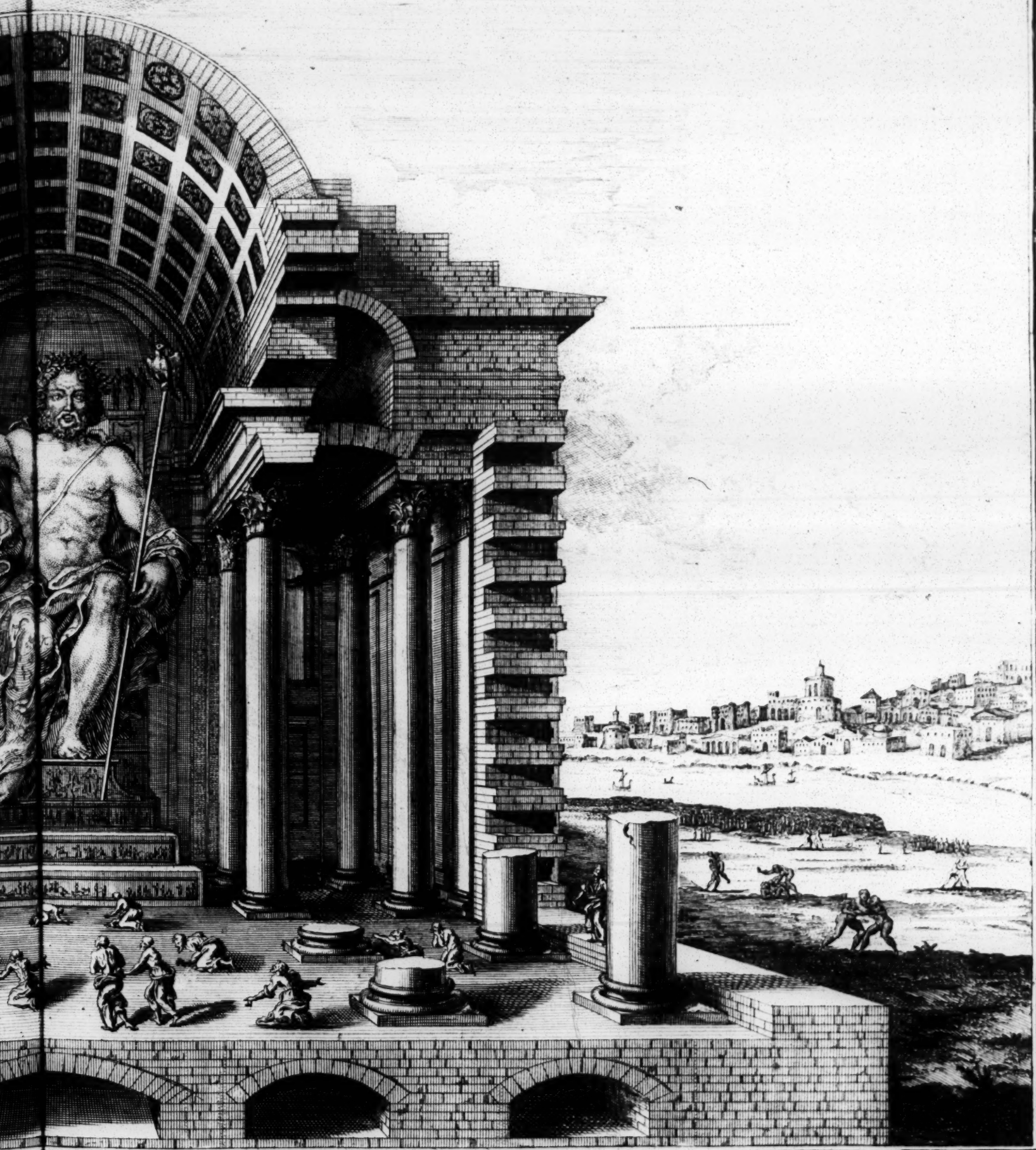


A. La plus grande des Pyramides, qui a été l'ouvrage de 360000 hommes pendant 20 Ans. Plin. B. La seconde, qui a un peu moins de circonférence. C. La plus petite, qui a nulle ouverture, comme la Seconde. D. Le reste du Sphinx Colossal. E. Le Sphinx dans sa forme entière. Ausone.

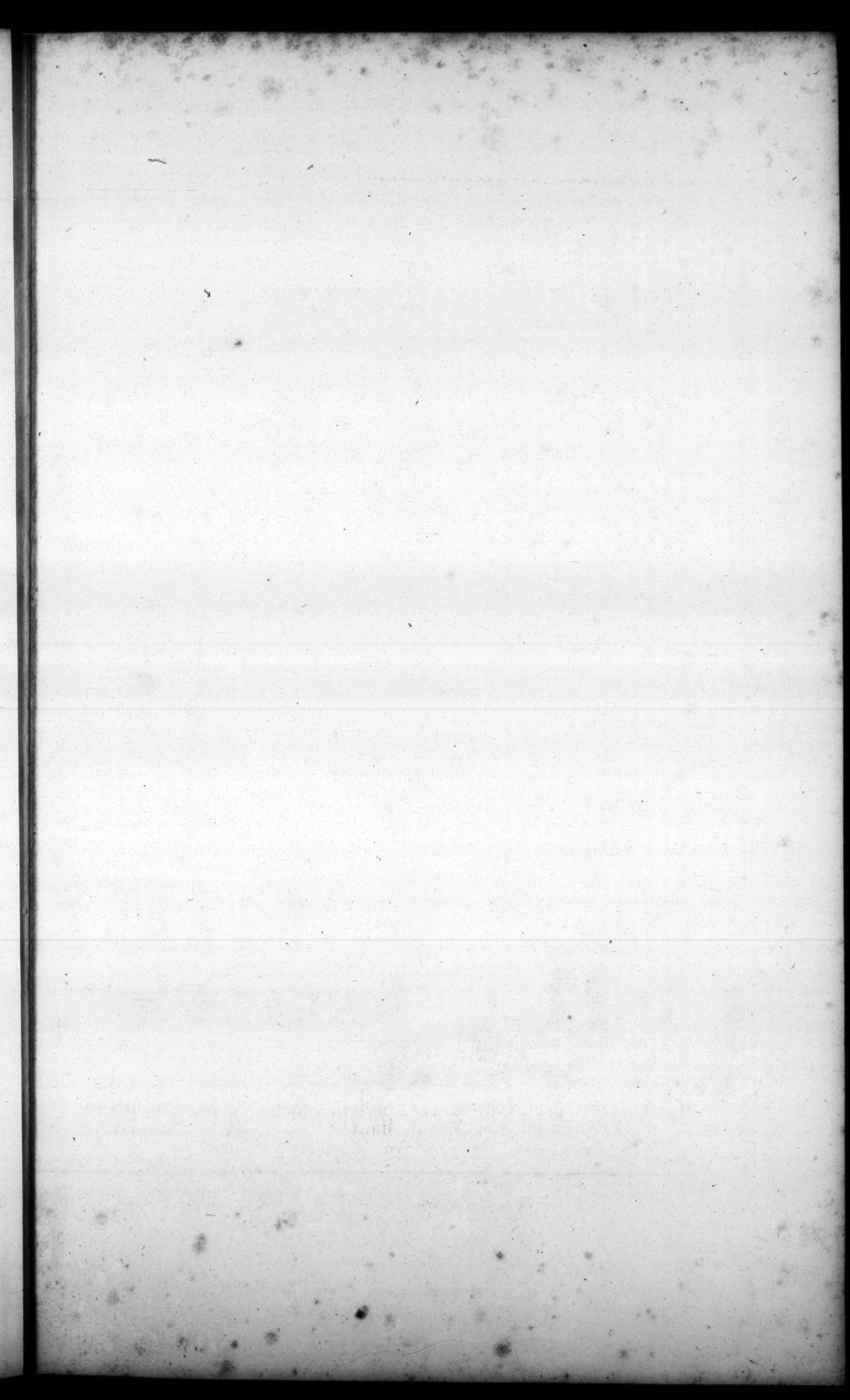


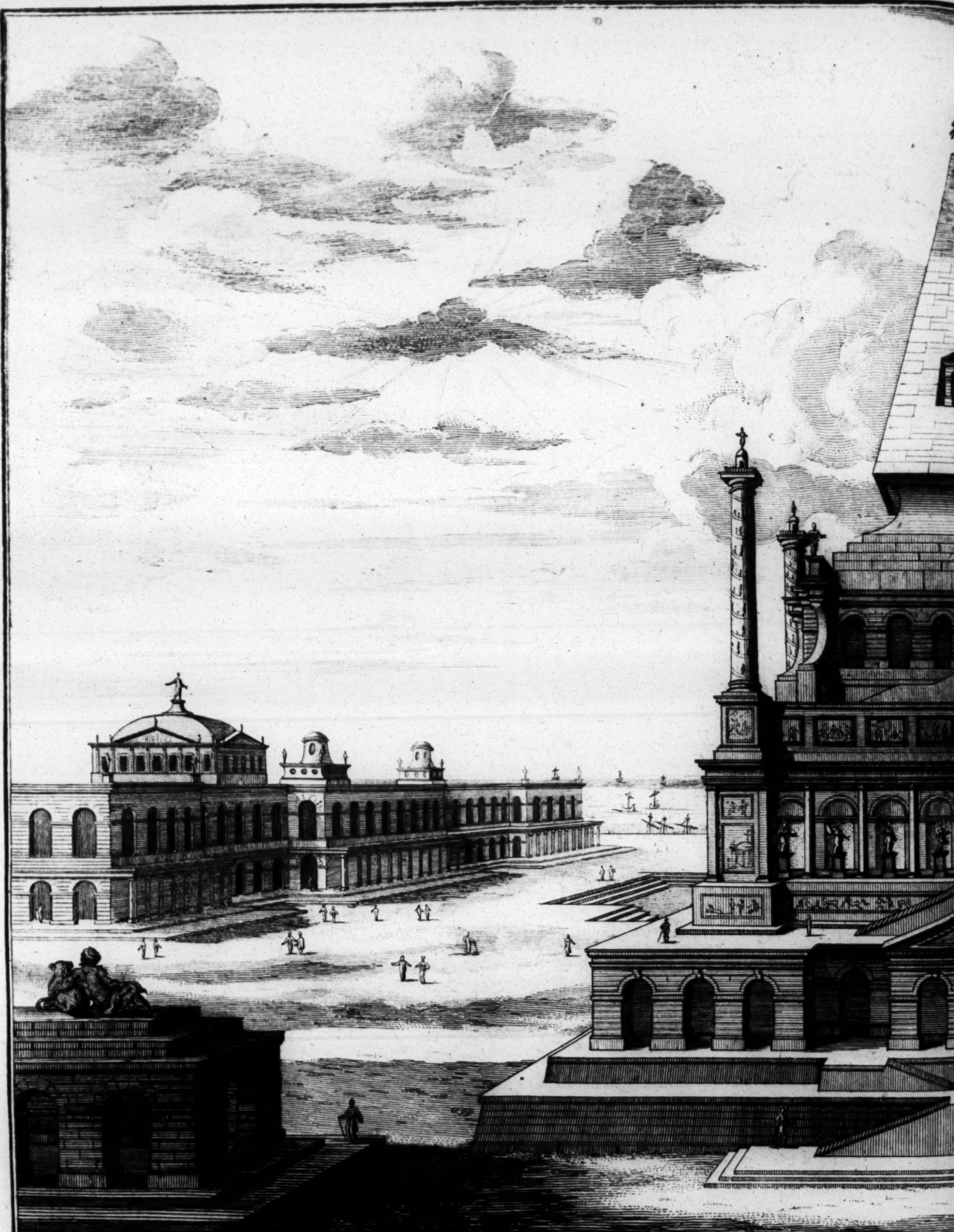


Das Bänder-Bild des Olympischen Iupiters von Gold
 und Messingstein: sitzend so Schuh hoch, Woran *Praxiteles* sein Meister-Stück er-
 wiesen. Außen der Durchschnitt des Olympischen von den 4 Jährigen Spielen
 berühmten Tempels zu Elis. Nach der genauen Beschreibung *Pausanias*.



La Statue Colossale du Jupiter Olympien, composée d'or et d'ivoir, qui étant assise a eu la hauteur de 60 pieds. Le chef d'œuvre de Phidias. On y a ajouté la coupe du Temple Olympien dans l'Elide, fameuse par les jeux, qu'on y célébroit tous les quatre ans. Le dessein est après la description exacte de Pausanias.





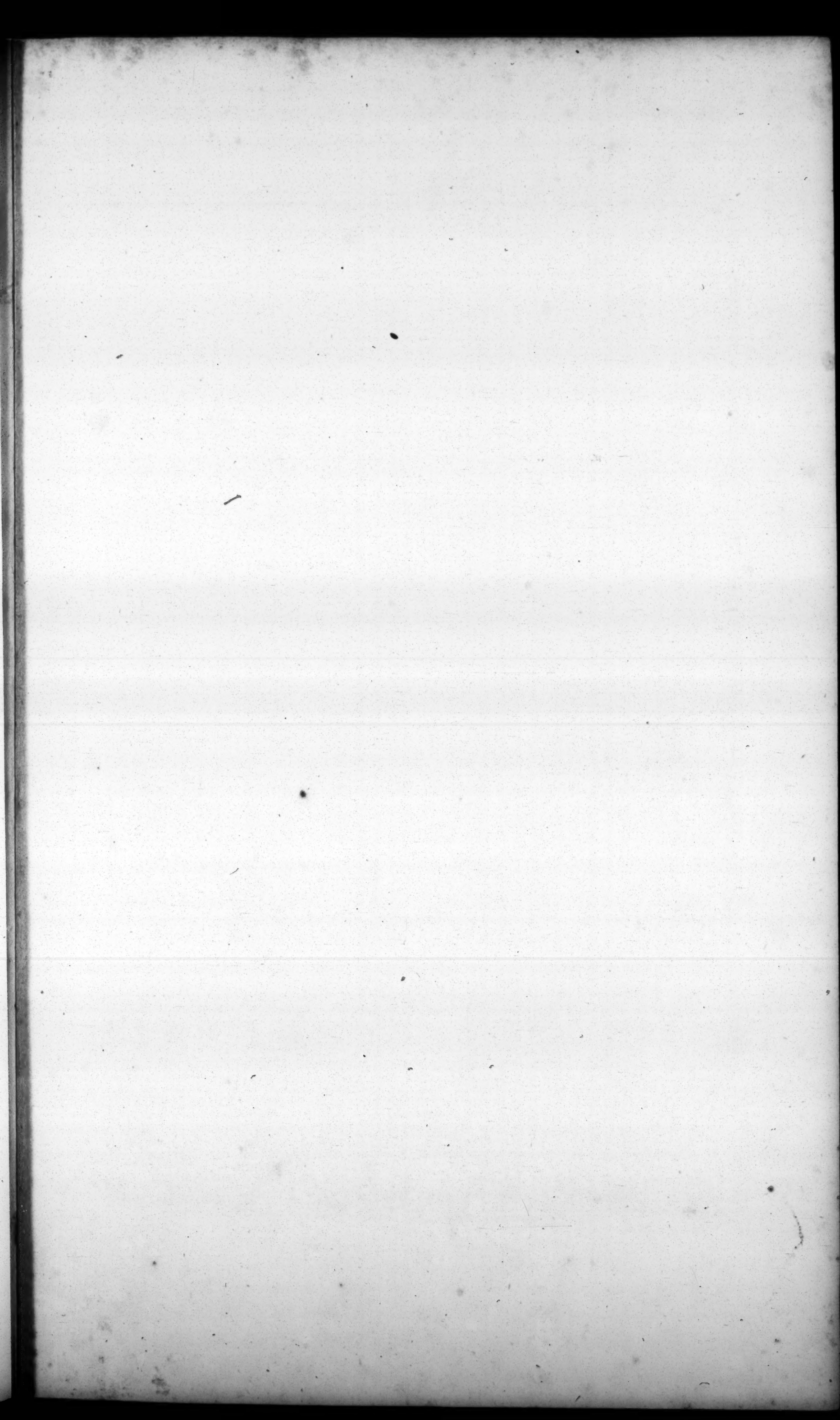
Mausolaum der Arthemisia, welches sie hat erbauen lassen,
 ihrem Ehe-gemahl, dem König Mausolo, zu Halicarnasso in Carien.
 Zwischen dem Tempel Venus, und den Königlichen Pallast.
 J. B. F. v. E. delin.

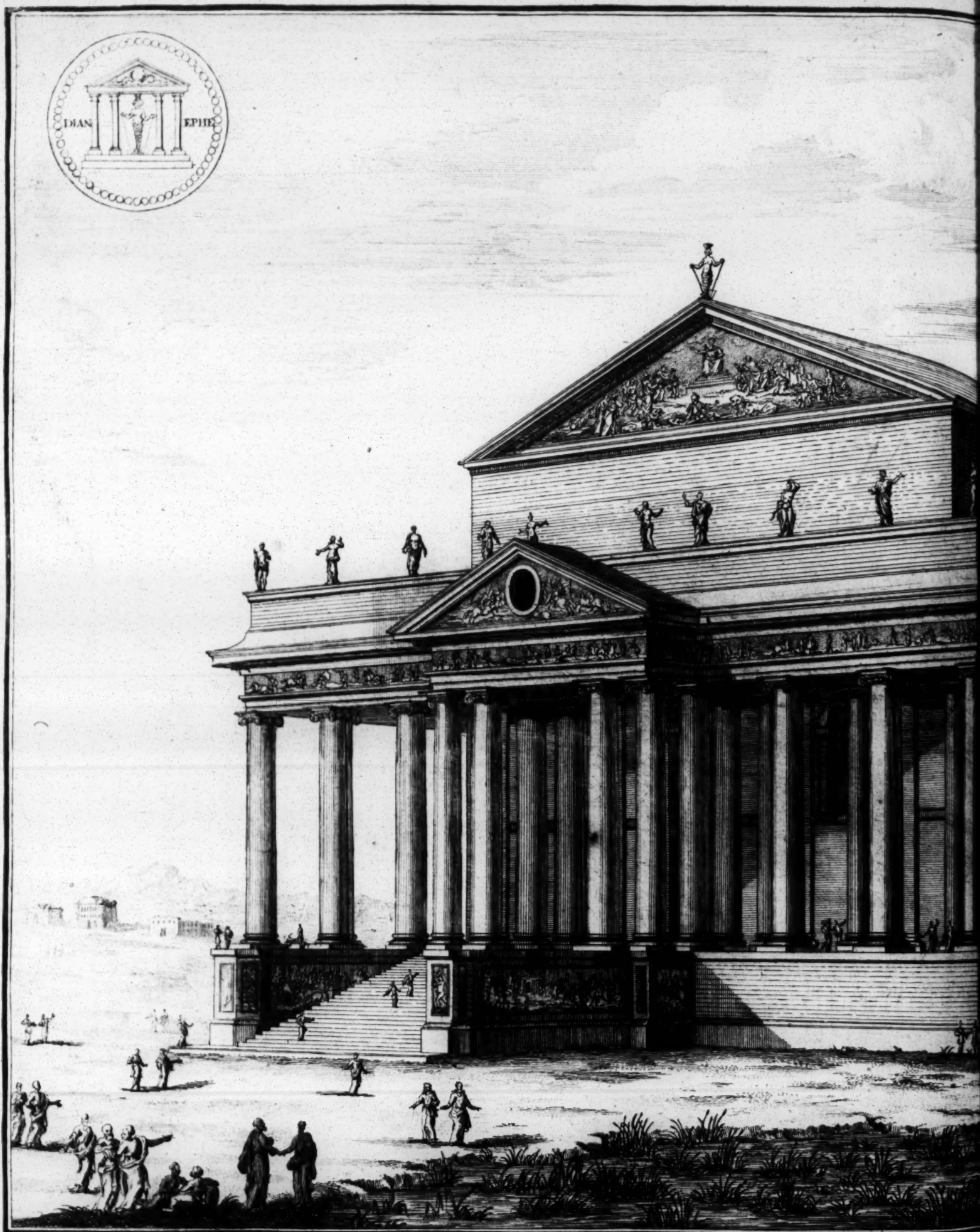
Cum Priv.



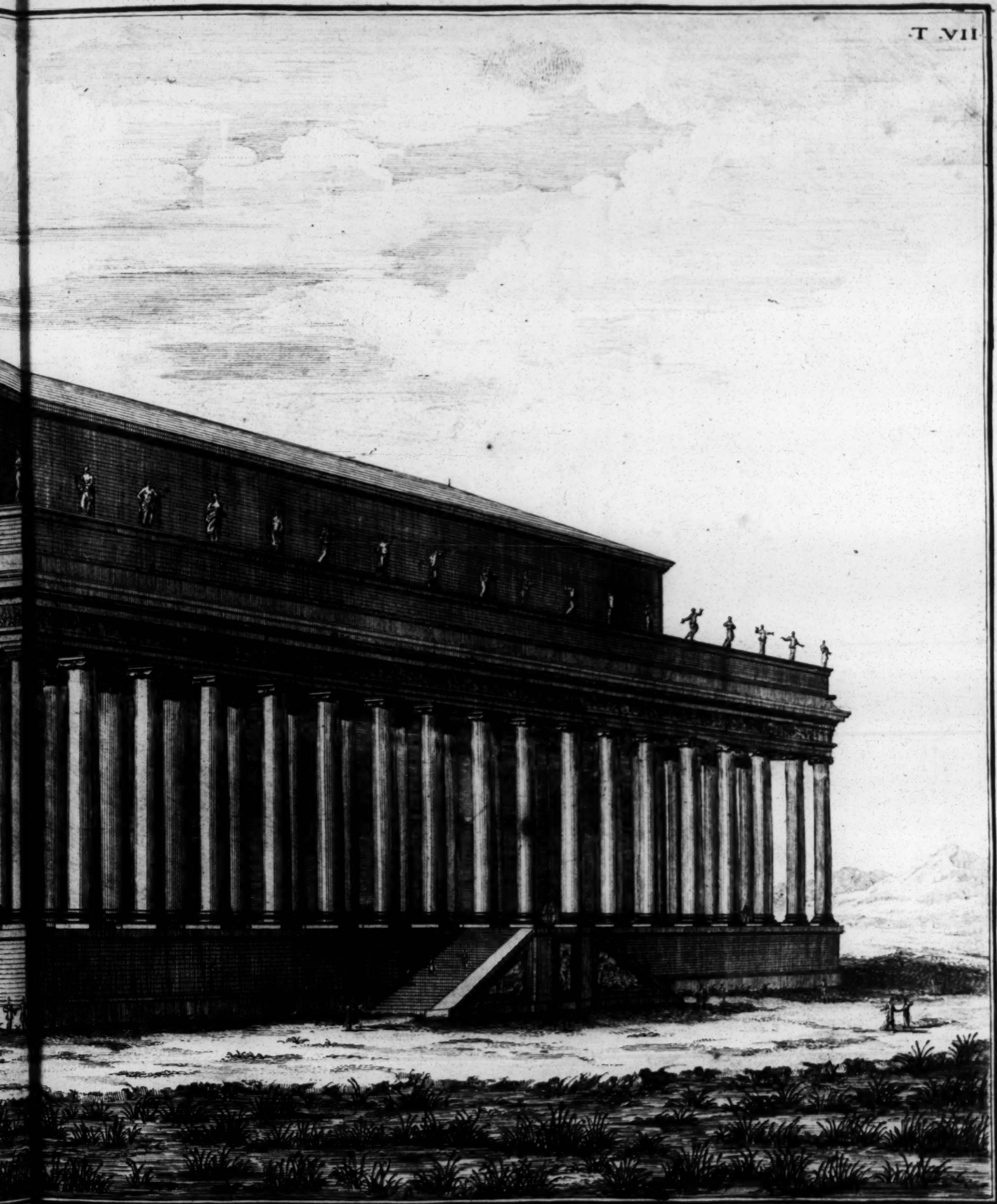
Mausolée qu' Arthemisie fit bâtir à Halicarnasse entre
le Temple de Venus et le Palais Royal en memoire du
Roi Mausole son epoux . A li. 36. et Aul. Gel. lib. 10. c. 10. Strabo. lib. 14.





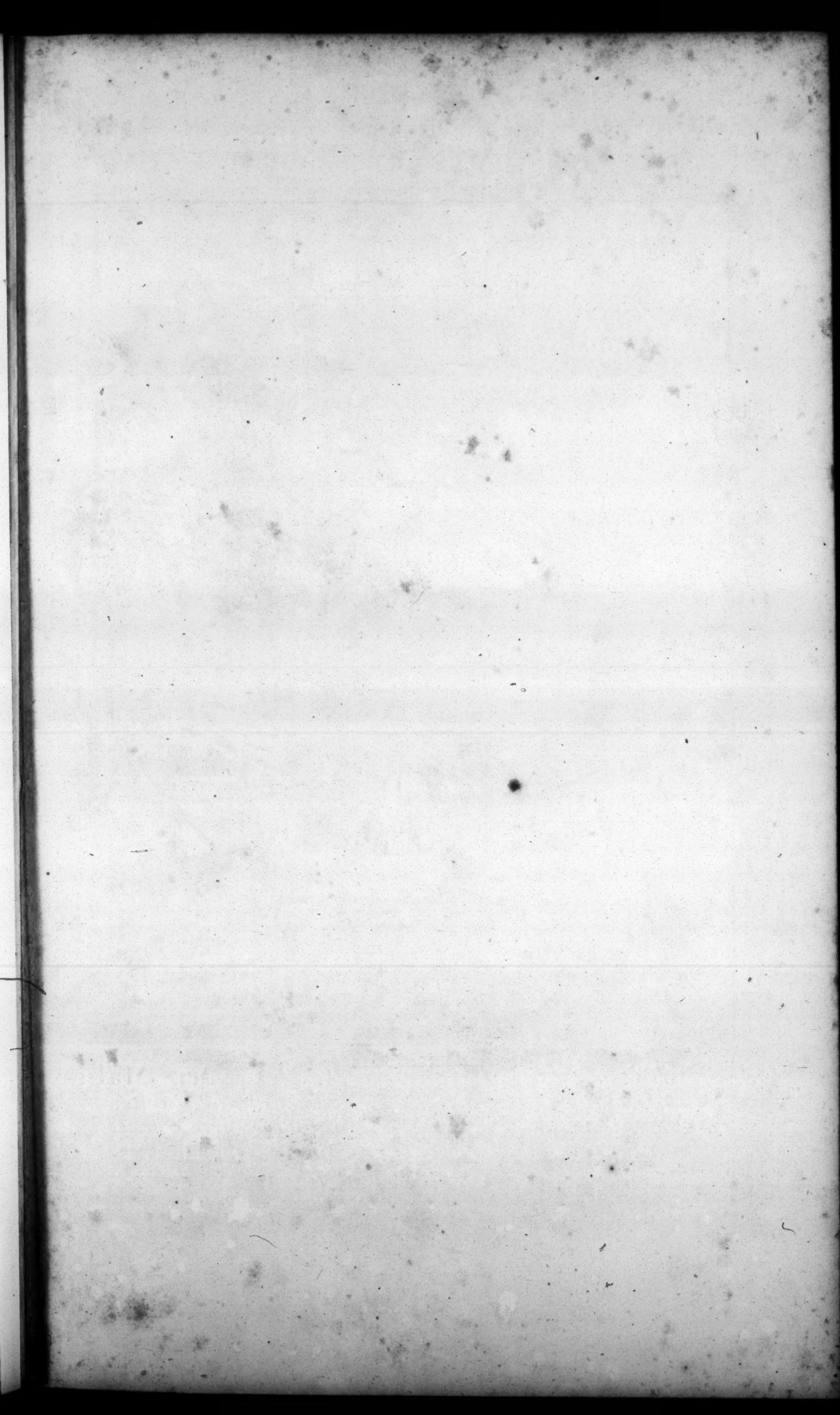


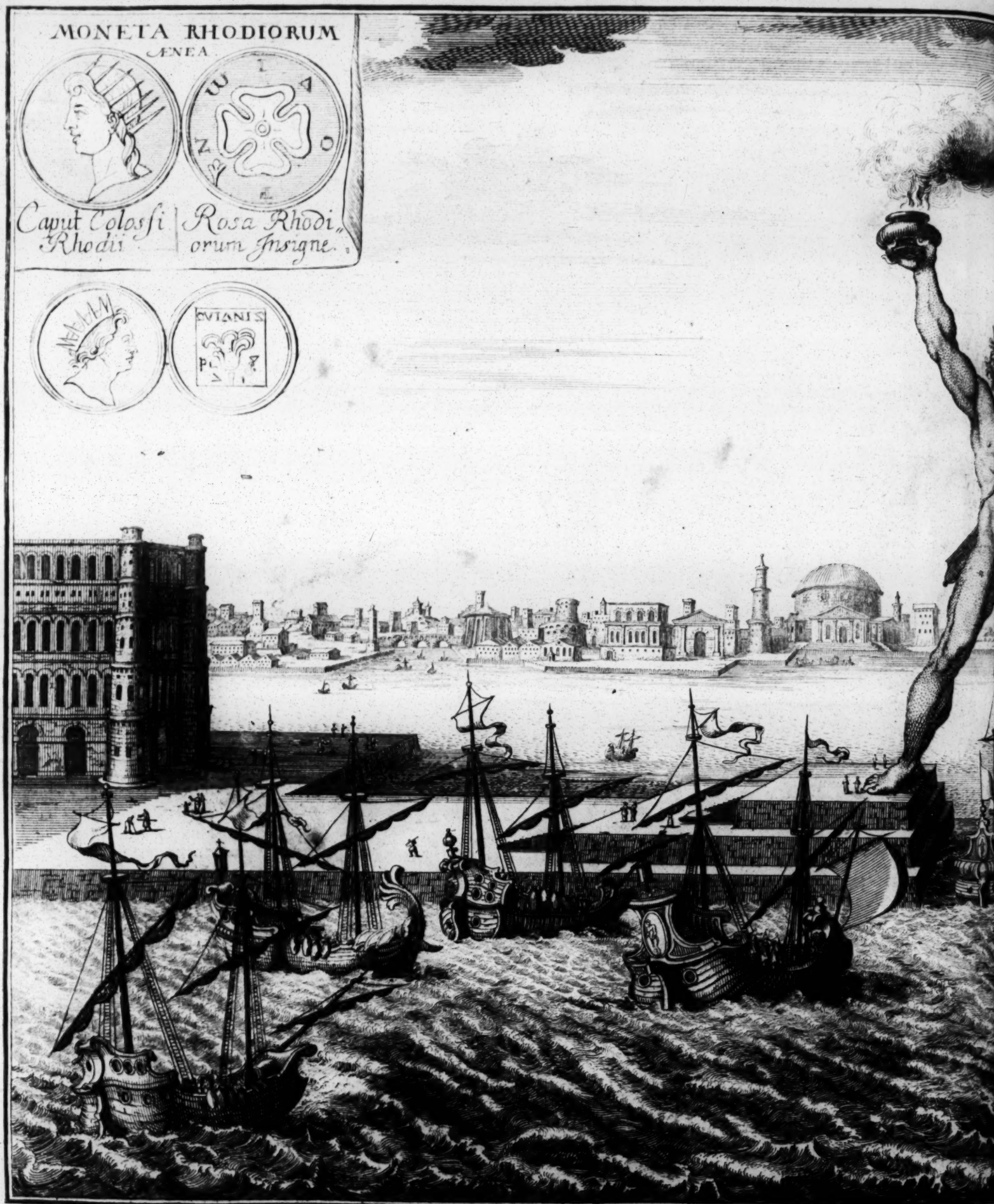
Der Tempel Diana zu Ephesus, | woran ganz Asien,
 220 Jahr gebauet, | hatte in der Länge 425. Schuh; In der Breite 220. Sch.;
 In allen aus und inwendig, 127. Säulen von 60. Sch. Höhe und Ionischer
 Ordnung. Wie das Vestibulum auf angeführter medaille, und die rudera ausweisen. *vid. Plin. Strab.
 Pausan. Pomp. Mela Spon. Reise beschr. etc.*
 Von B. Fischer v. C. delin. C. D. S. C.



Le Temple de Diane d'Ephese, L'ouvrage de toute l'Asie pendant 220 ans, Il avoit 425. pieds de longueur, et 220. pieds de largeur, On y comtoit dedans et dehors en tout 127. Colonnes de 60. pieds de haut. La medaille ci jointe, qui represente son vestibule, fait voir ausi bien que les ruines, que l'ordre en a été Ionique. Voyez Plin. Strab. Pausan. Pompon. Le voyage de Spon. etc.





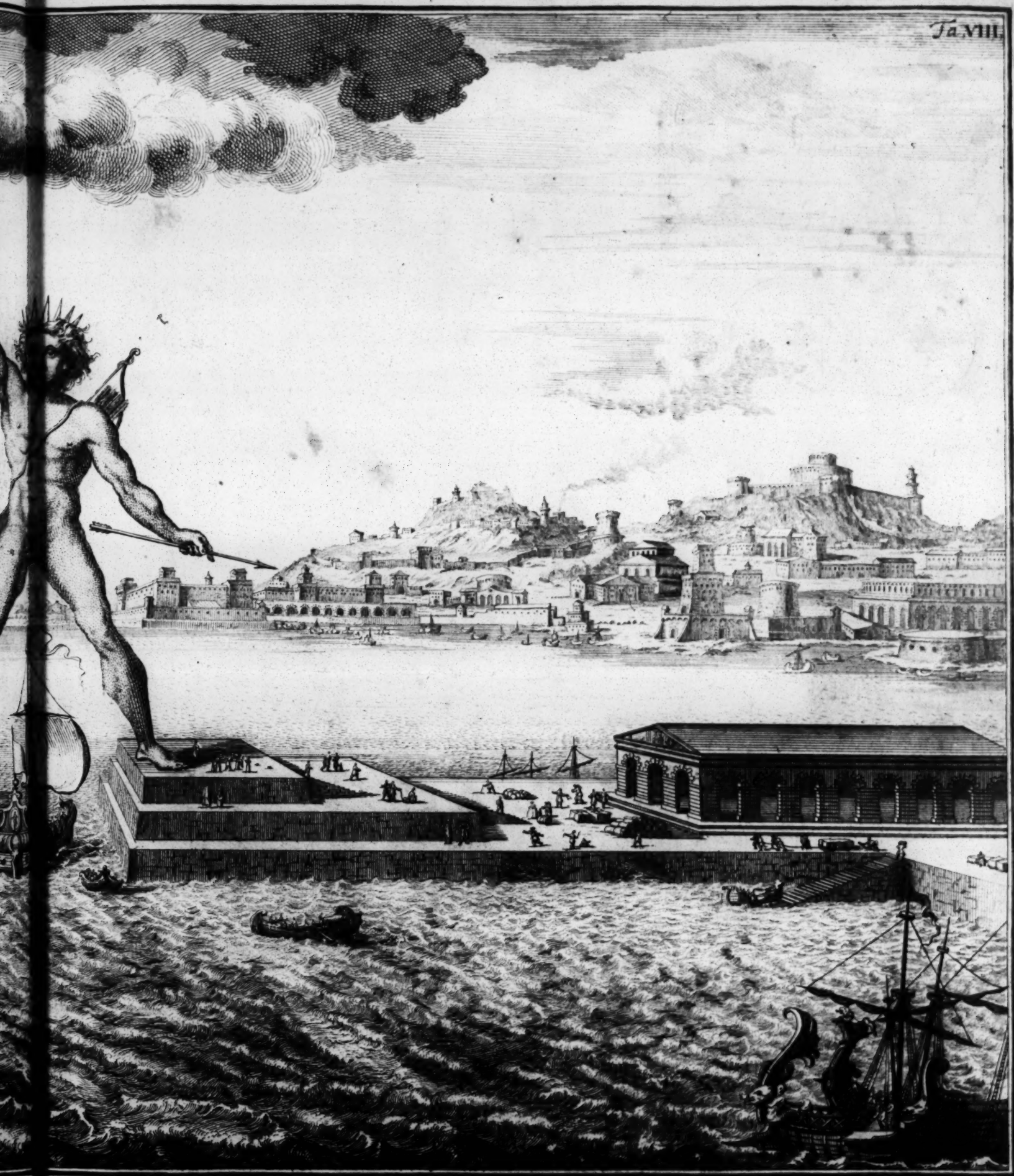


Die der Sonnen gewidmete Wunder-Statua,
Colossus zu Rhodis, welche unter dem Carischen Fürsten
Theagones ungefähr im Jahr der Welt 3600. durch Charem-
Lyndium von 70 Ellen höhe aus Erz gegossen und aufgerichtet.

J. B. F. v. E. delinc.

Plin: L. 2. c. 62 et L. 37 c. 7. Strab: L. 12.

Cum Priv.



Le merveilleux Colosse de Rhodes dédié
 au Soleil, qui fût jetté en bronze par Caré Lyndien,
 Soûs le gouvernement de Theagone Prince de Carie,
 environ l'an du monde 3600 Il avoit 70. aunes de haut.

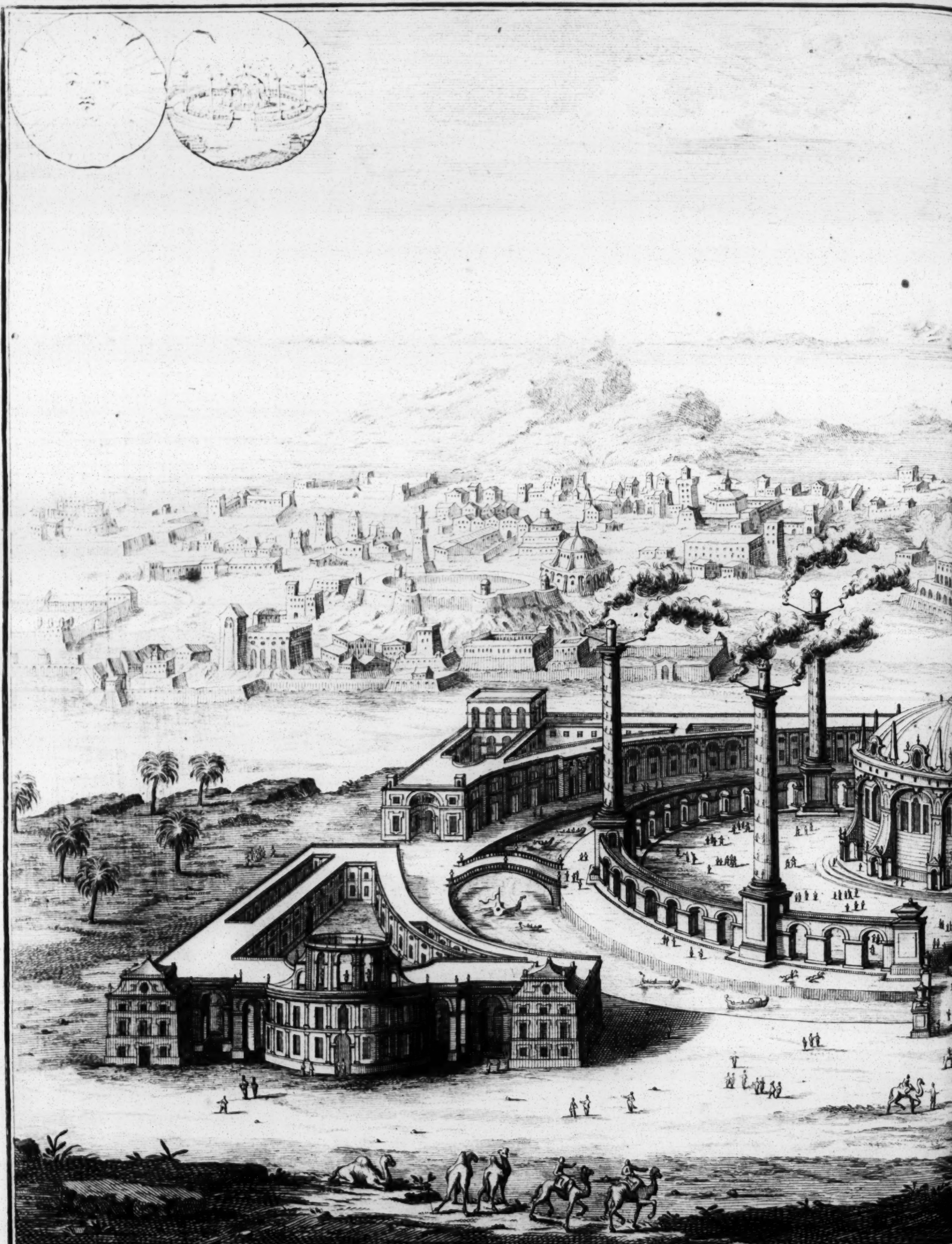
Plin: L. 2 cap. 62 et L. 34 c. 7. Strab L. 12.



Der von dem Aegyptischen Könige Ptolomæo Philadelpho an der
 Einfahrt des Alexandrinischen Hafens erbaute berühmte Pharos. Ein Thurn von
 unterschiedenen Stüßsäßen und prächtigen auswendigen Stiegen von Weißen
 Marmor, In welchen Speie die Nacht-Feuer denen Seefahrenden zum besten gebrennet. Vid. Strab. et Plin.



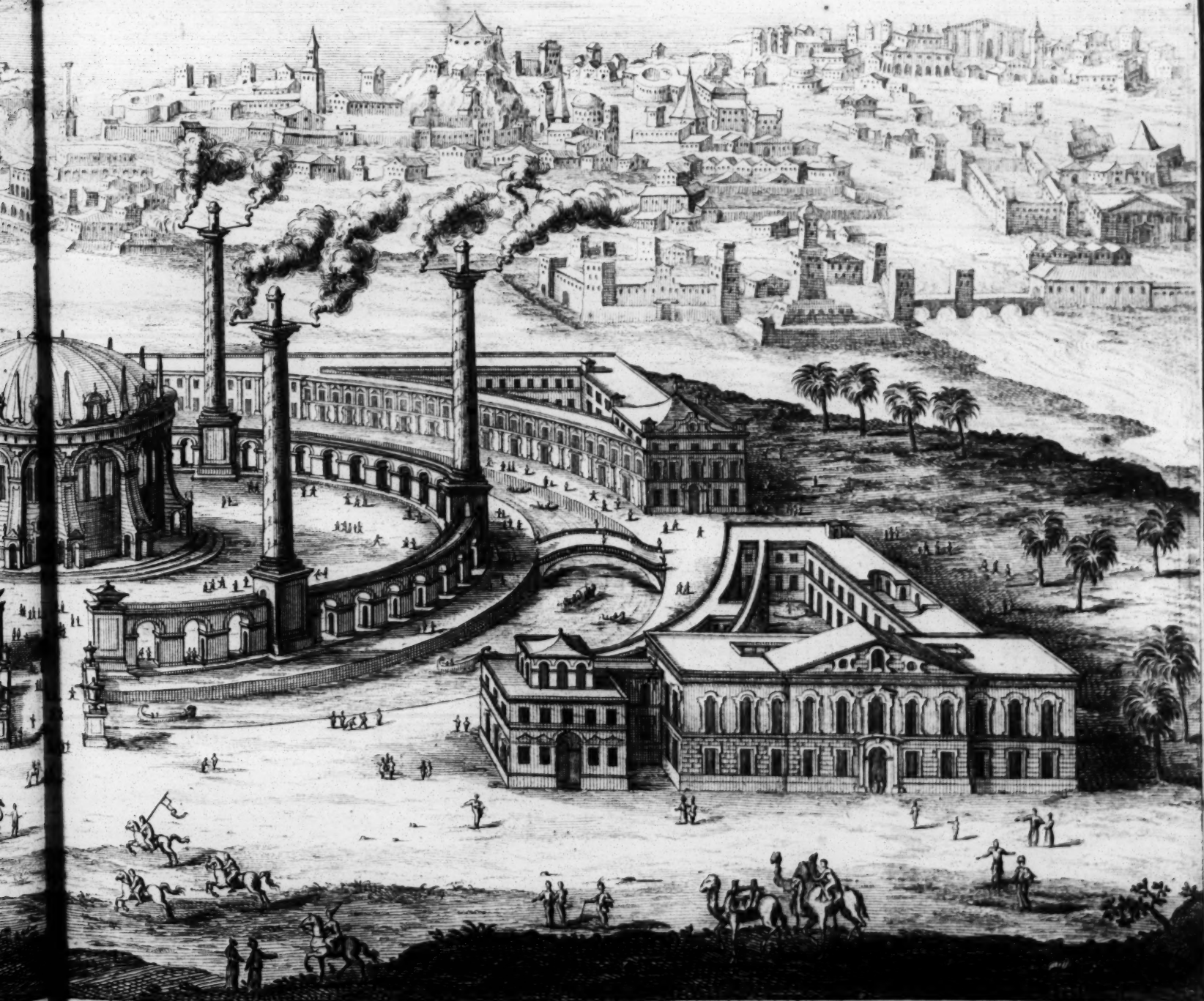
Le Fameux Phare, que Ptolomée Philadelphe, Roi d'Égypte
 fit élever à l'entrée du Port d'Alexandrie. C'étoit une tour de divers étages
 parsee en dehors d'escaliers magnifiques de marbre blanc; du haut de laquelle on
 allumoit quantité de lanternes pendant La nuit pour servir de guide aux pilotes. Voyez Pl. et Stra.



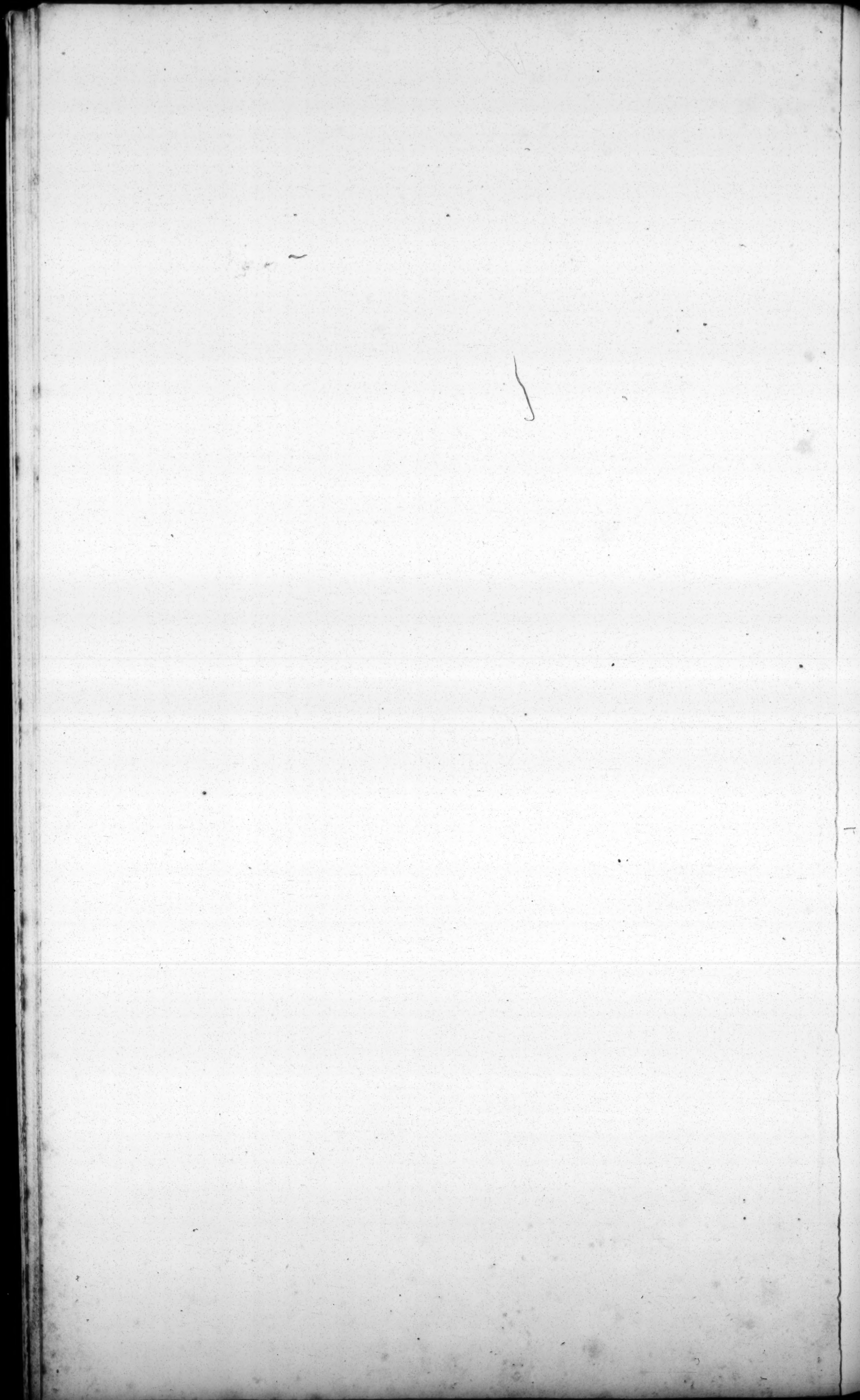
Der Antiquität kundigen meinung nach, ein Tempel von Minive,
aus einer Medaille abgenommen, welche man in einer Egyptischen Mumie
gefunden, so bey Herr Joh. Pietro Belori in Rom zu sehen war.

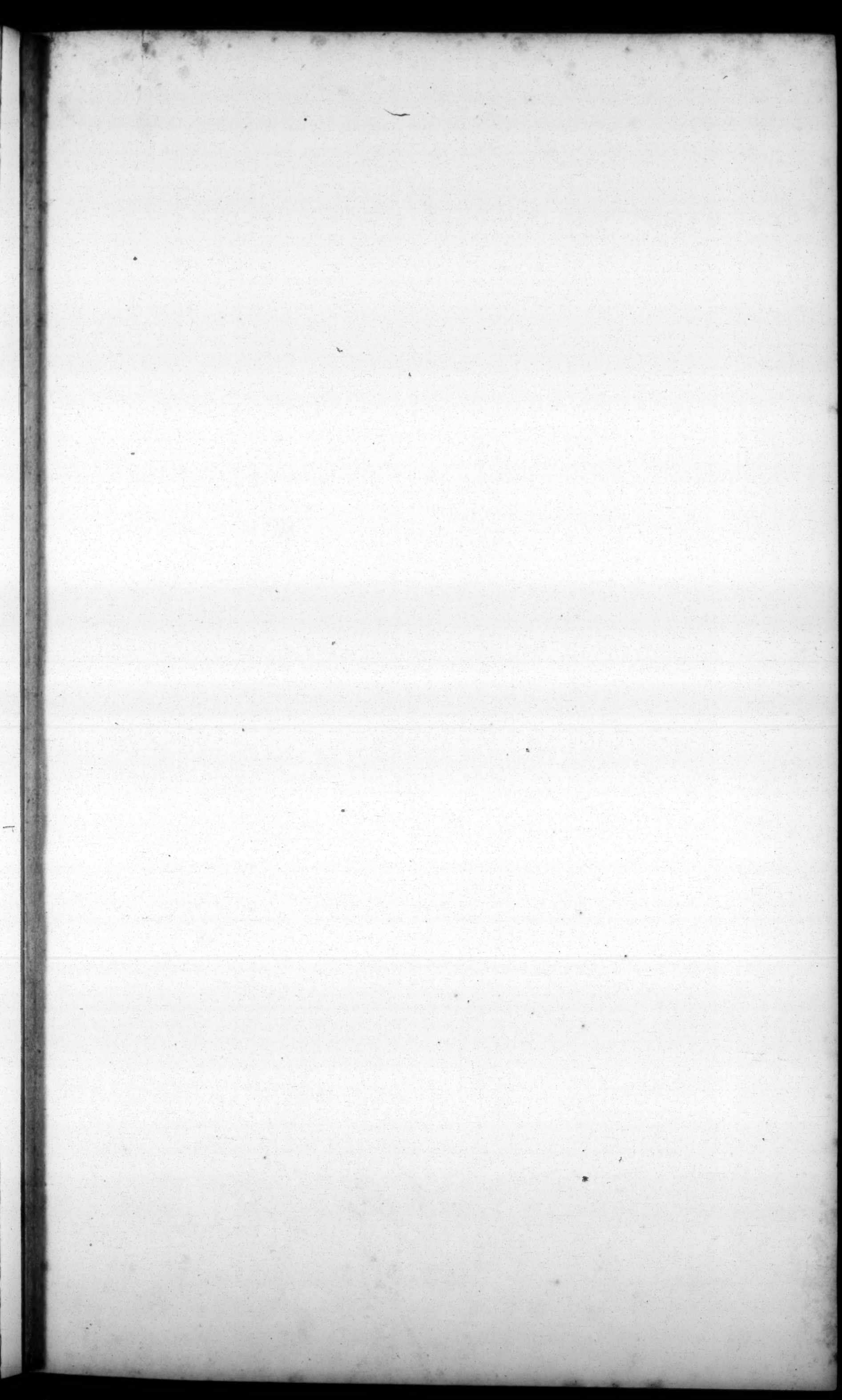
J. B. F. v. C. del.

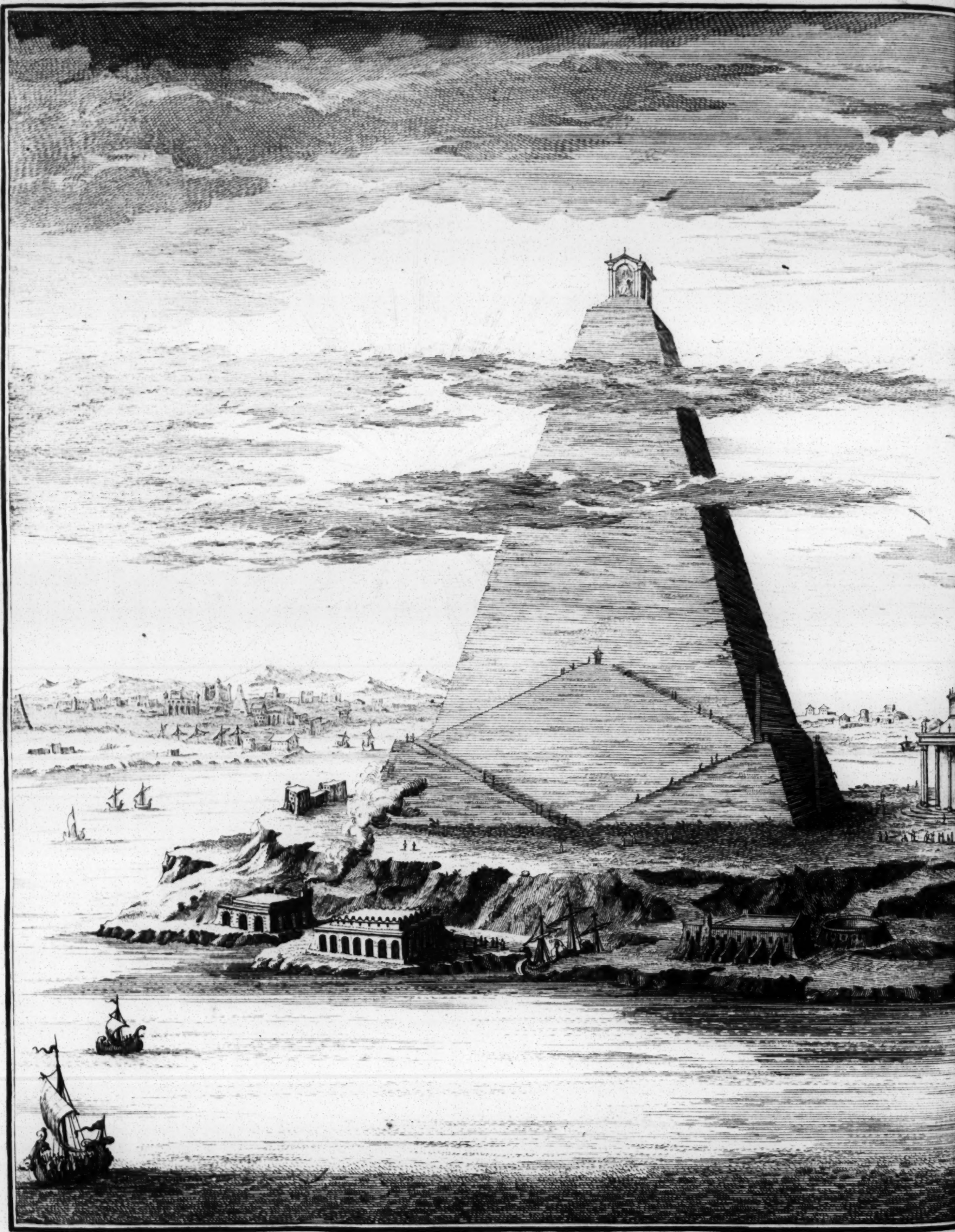
Cum Privilegio Sacri Palatii



*Temple tiré d'une médaille trouvée près d'une Momie d'Égypte
qui Selon l'opinion des Connoisseurs est un temple de Ninive. Cette Médaille
a appartenu à Monsieur Jean Pierre Belori à Rome.*





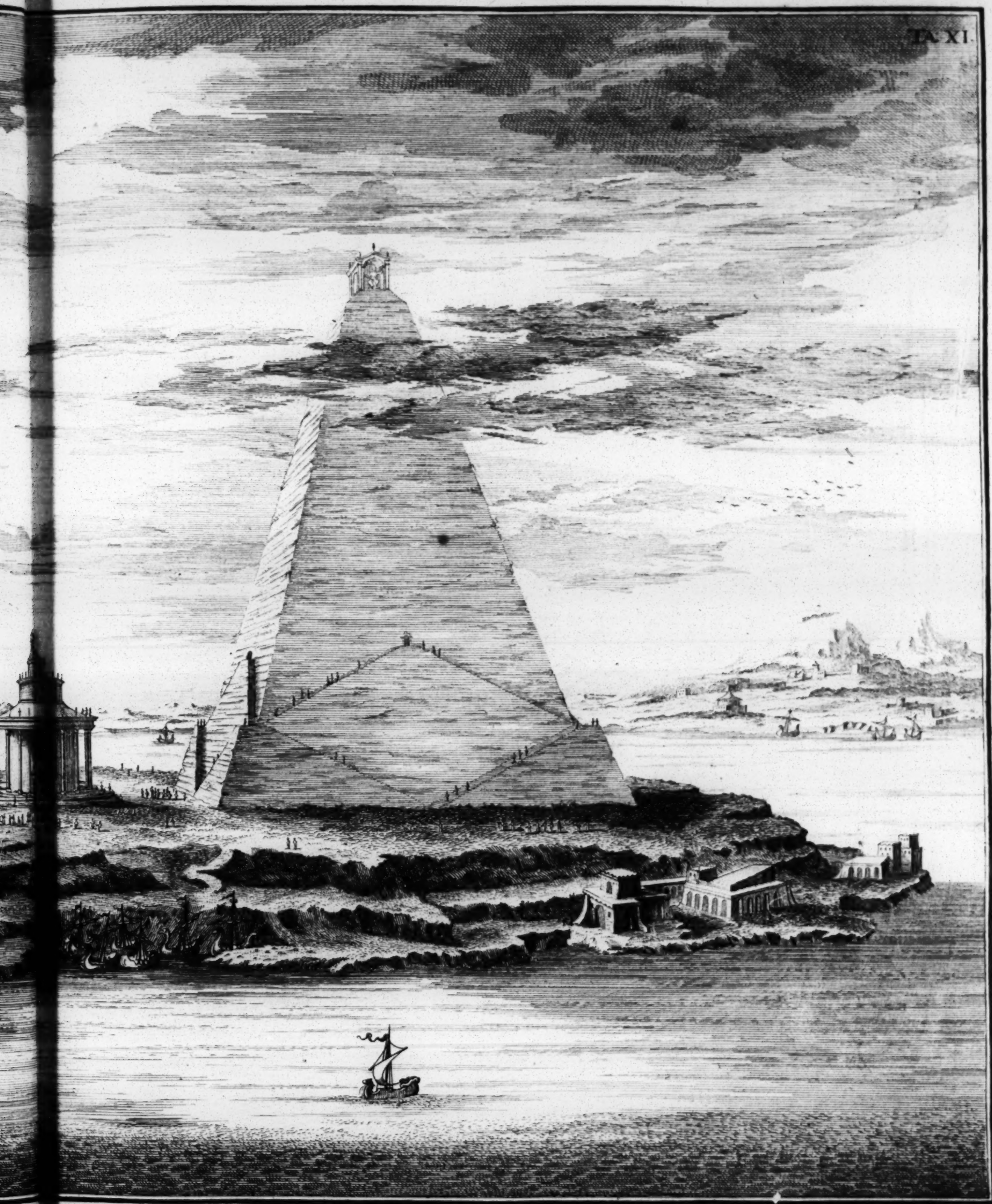


Die Zwen Pyramiden bey dem Grabmal des Aegyptischen Königs Mæris und seiner Gemahlin; Welche er mitten in der von ihm eingetieften und nach ihn genannten See ein Stadiū hoch erbaue lassen.

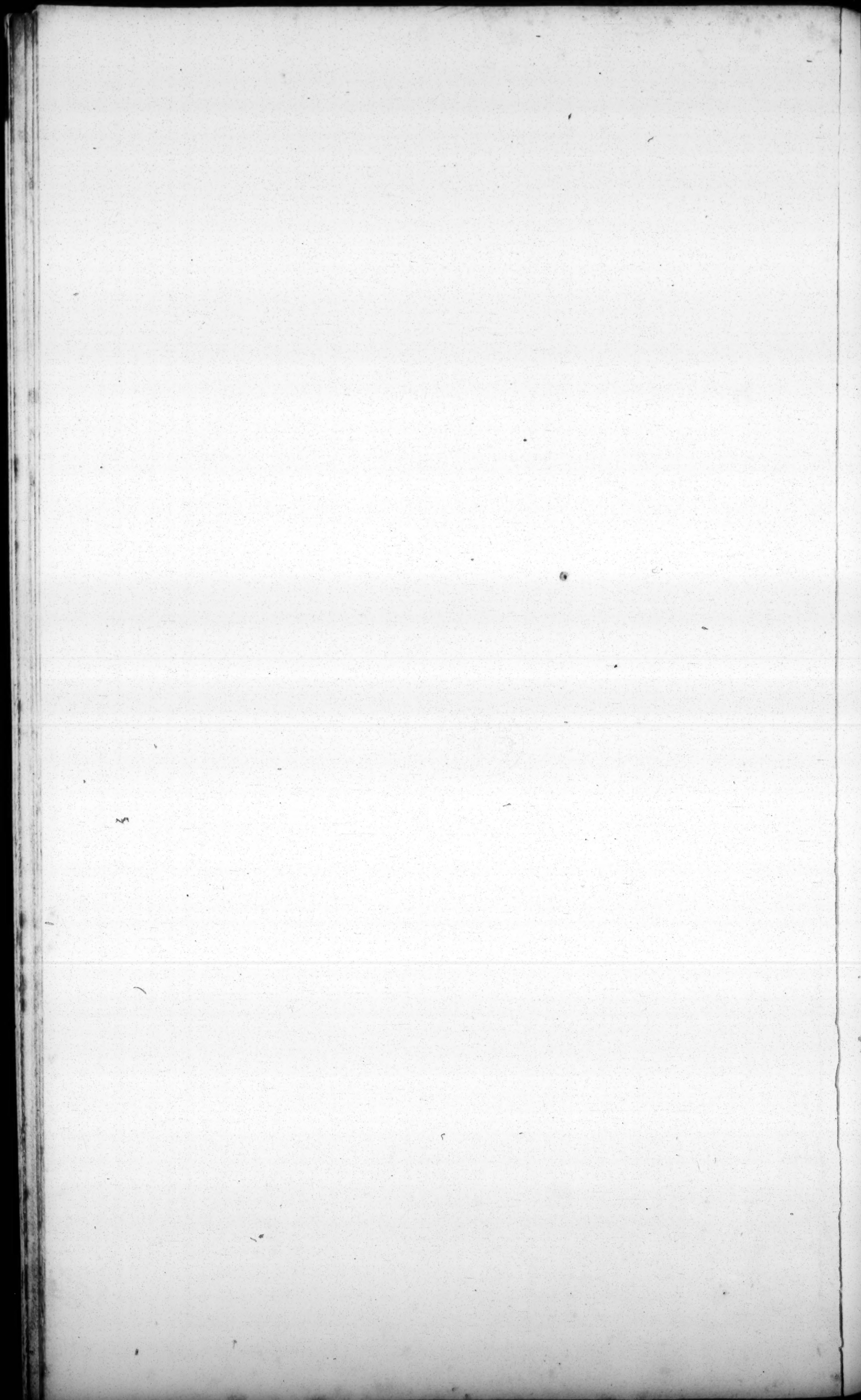
A. B. Fischers de C. delin.

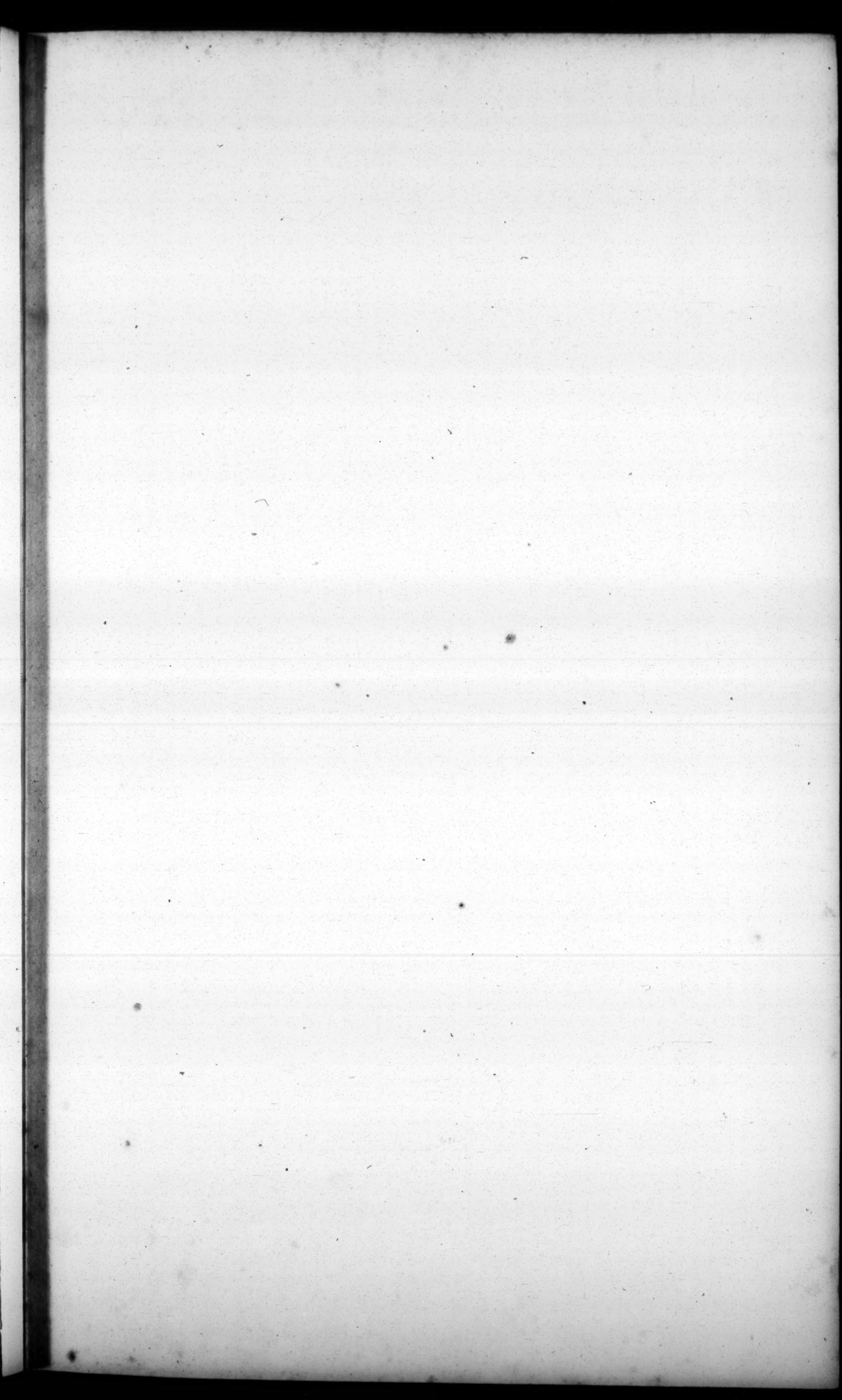
Diod. Sic: L. 2. c. 1. Plin: L. 5. c. 9.

Cum Priv. Sac.



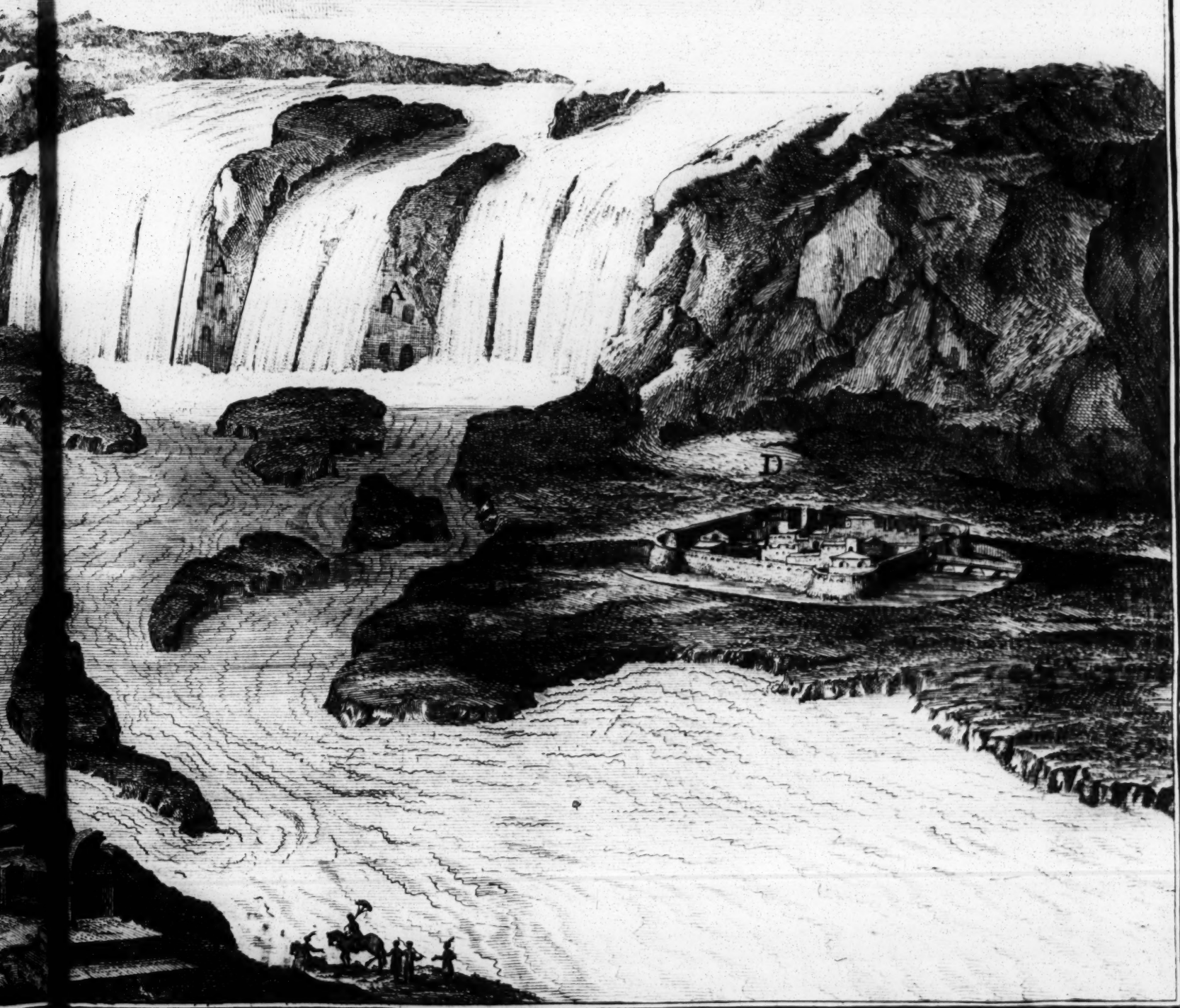
Les deux Pyramides de la hauteur d'un Stade, que Moeris Roi
 d'Égypte fit dresser pour soi et pour sa Reine près de son Mausolée
 au milieu du grand Lac, fait par ses ordres et appelé de son nom. *Dur. Sic. L. 2. c. 1. P. 1. L. 5. c. 9.*



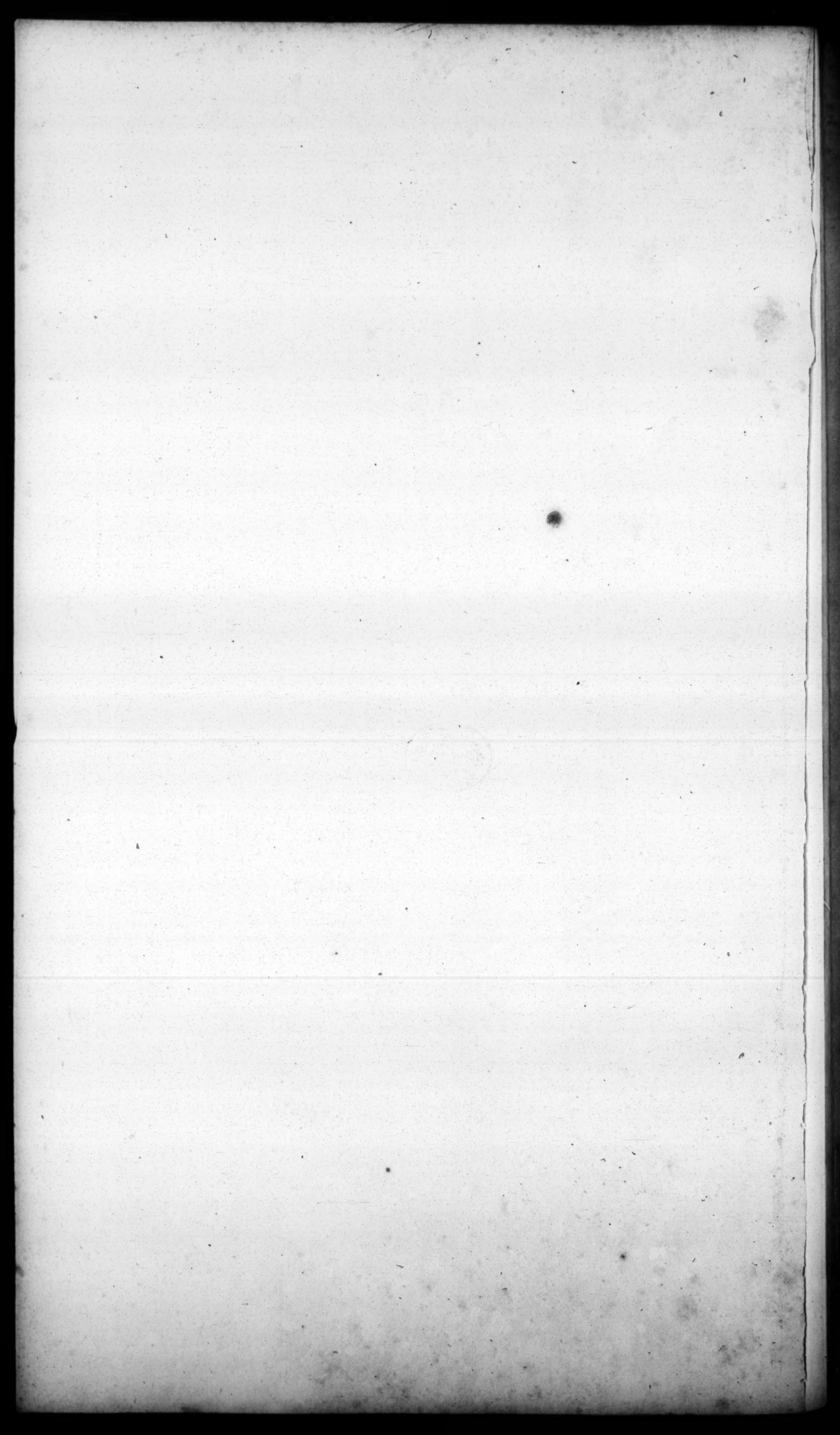


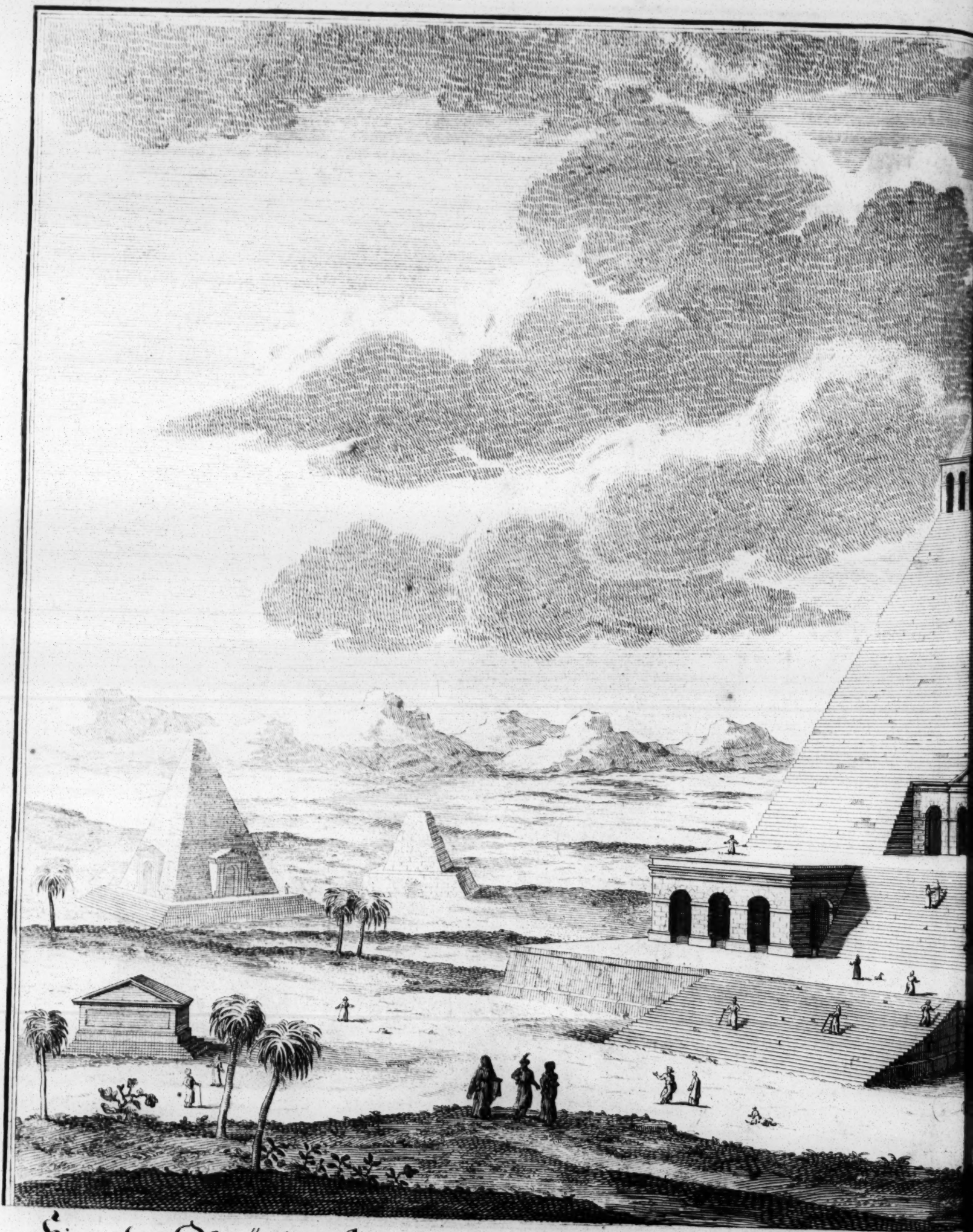


Die Gegend des Großen Nil-Falls, der über 100 Ellen hoch, und eine Stunde Breit ist, dessen geräusche auch auf 6 Stunden zu merken. A. Nischen, worin man sich als in Grotte retiriret. Das herab stürzende Wasser macht einen Krystallinen Bogen, worunter unbenehlt zu gehen. B. Das alte Thebe, wo die prächtigsten ruinen der Welt sind. C. Unterschiedene Pyramiden, nicht kleiner als die zu Cairo. D. Kleine Türkische Schanze.

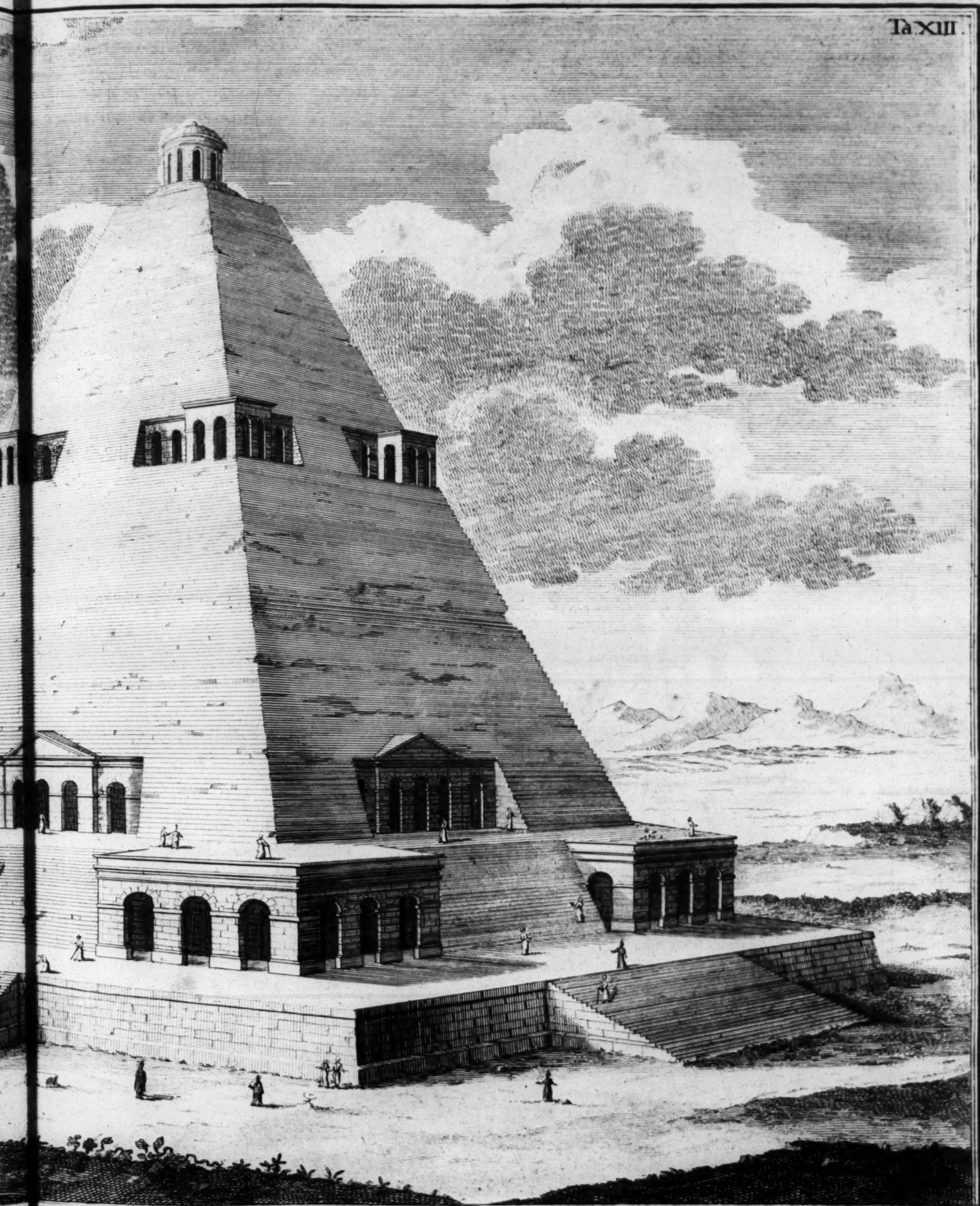


Situation des Cataractes du Nil de plus de 100 Aunes de hauteur et d'une lieue de largeur. Dont le bruit s'entend à Six lieues delà. A. Niches, où l'on se retire comme dans des grottes, la cascade faisant un arc d'eau, sous le quel on se promène à Sec. B. L'ancienne Thèbe où sont les ruines les plus magnifiques du monde. C. Diverses Pyramides égales à celles de Cairo. D. Petit fort Turc.

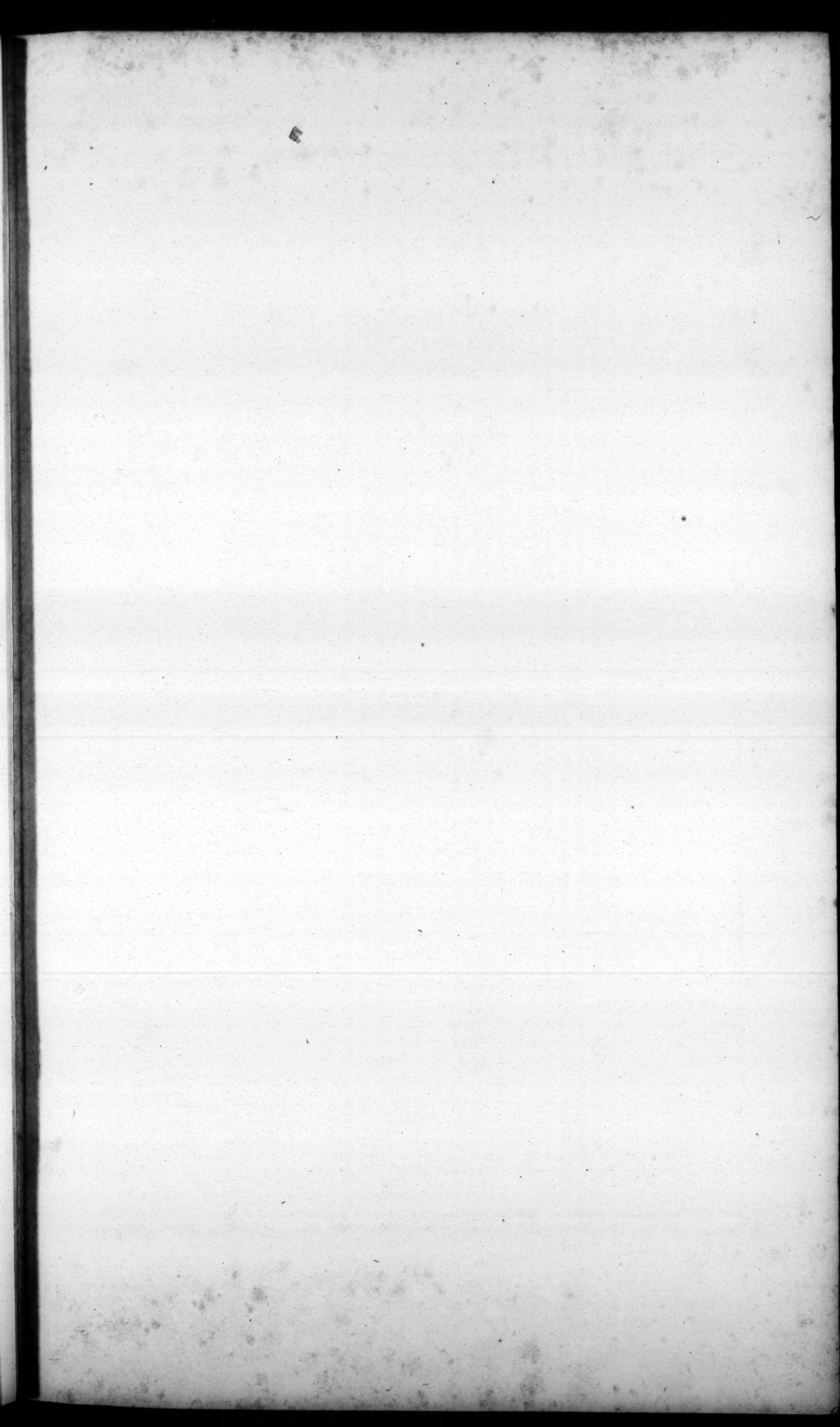




Eine der Brächtigsten Aegyptischen Pyramiden, wovon
man die ruinen noch bey der berühmten Statt Theba findet .

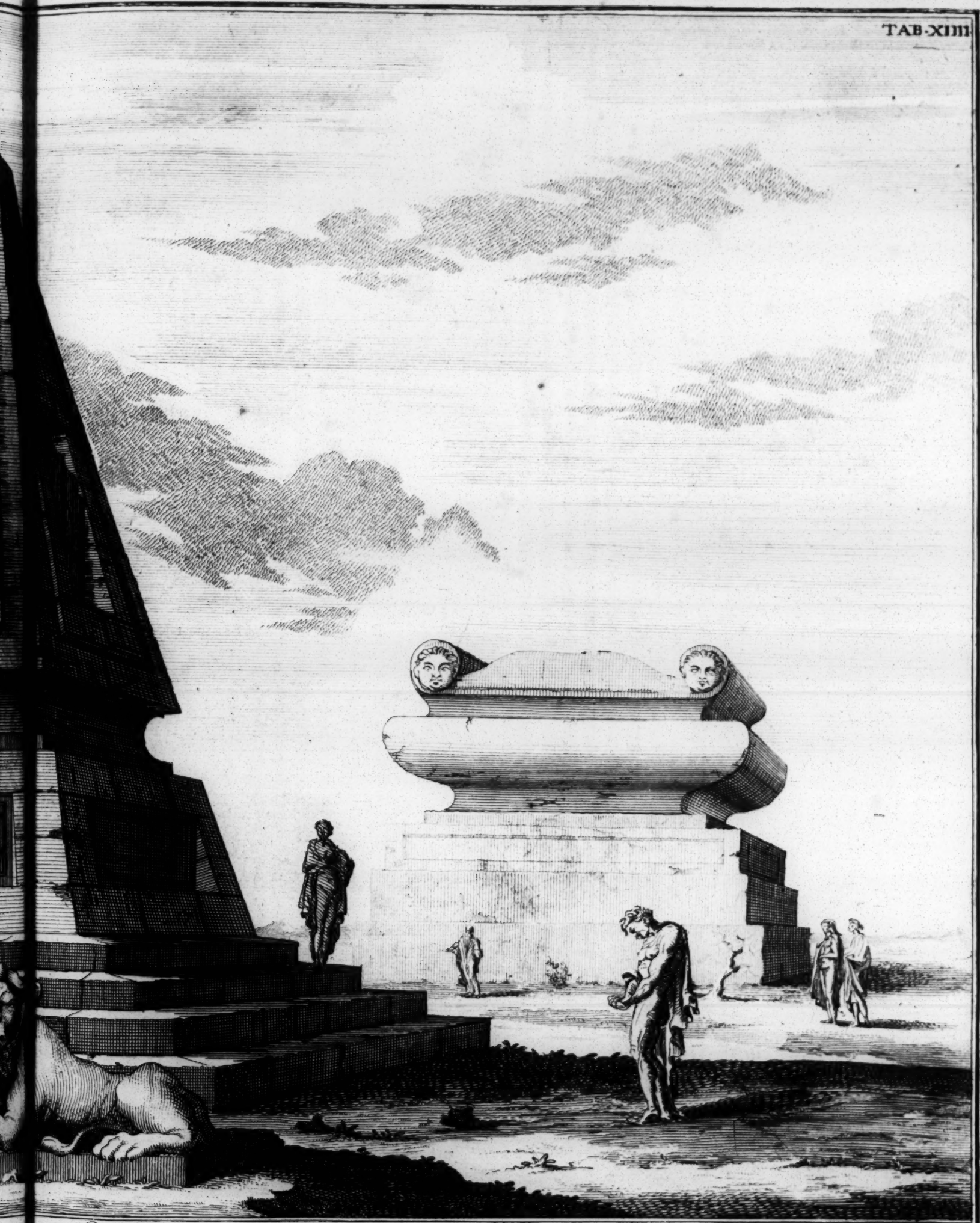


*Vne des plus magnifiques Pyramides Egyptiennes
dont on trouve les ruines auprès de la fameuse Ville de Thebe.*

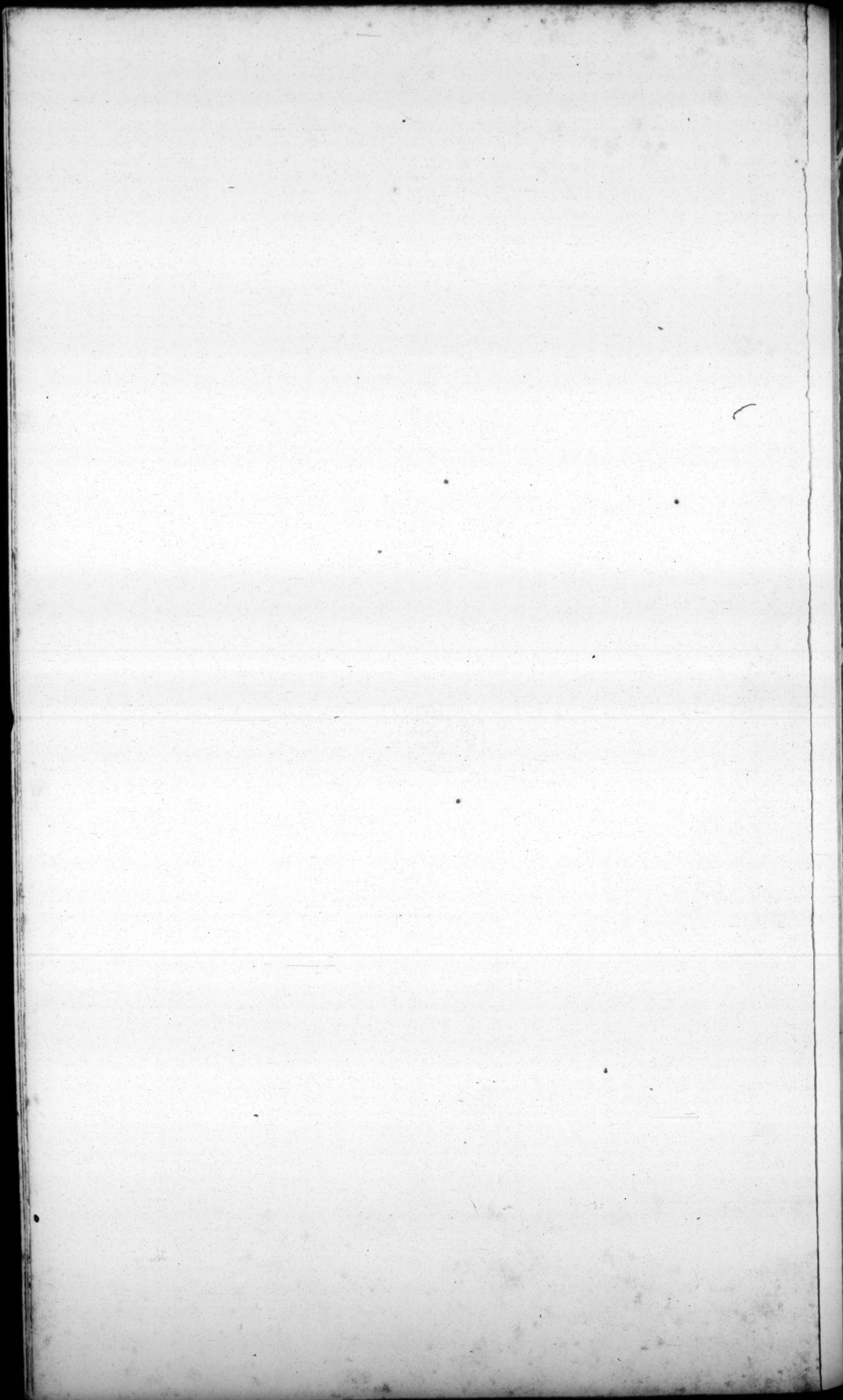


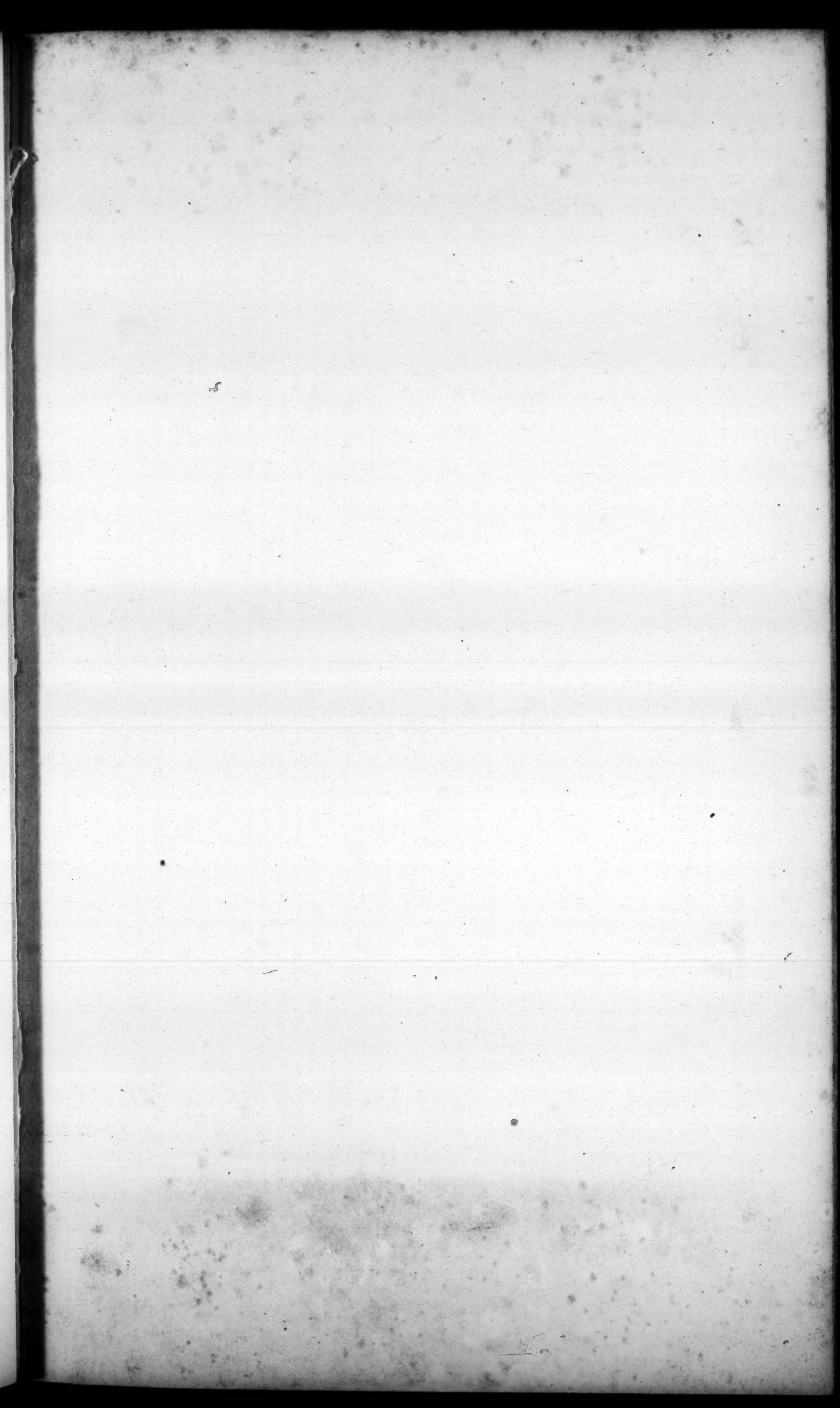


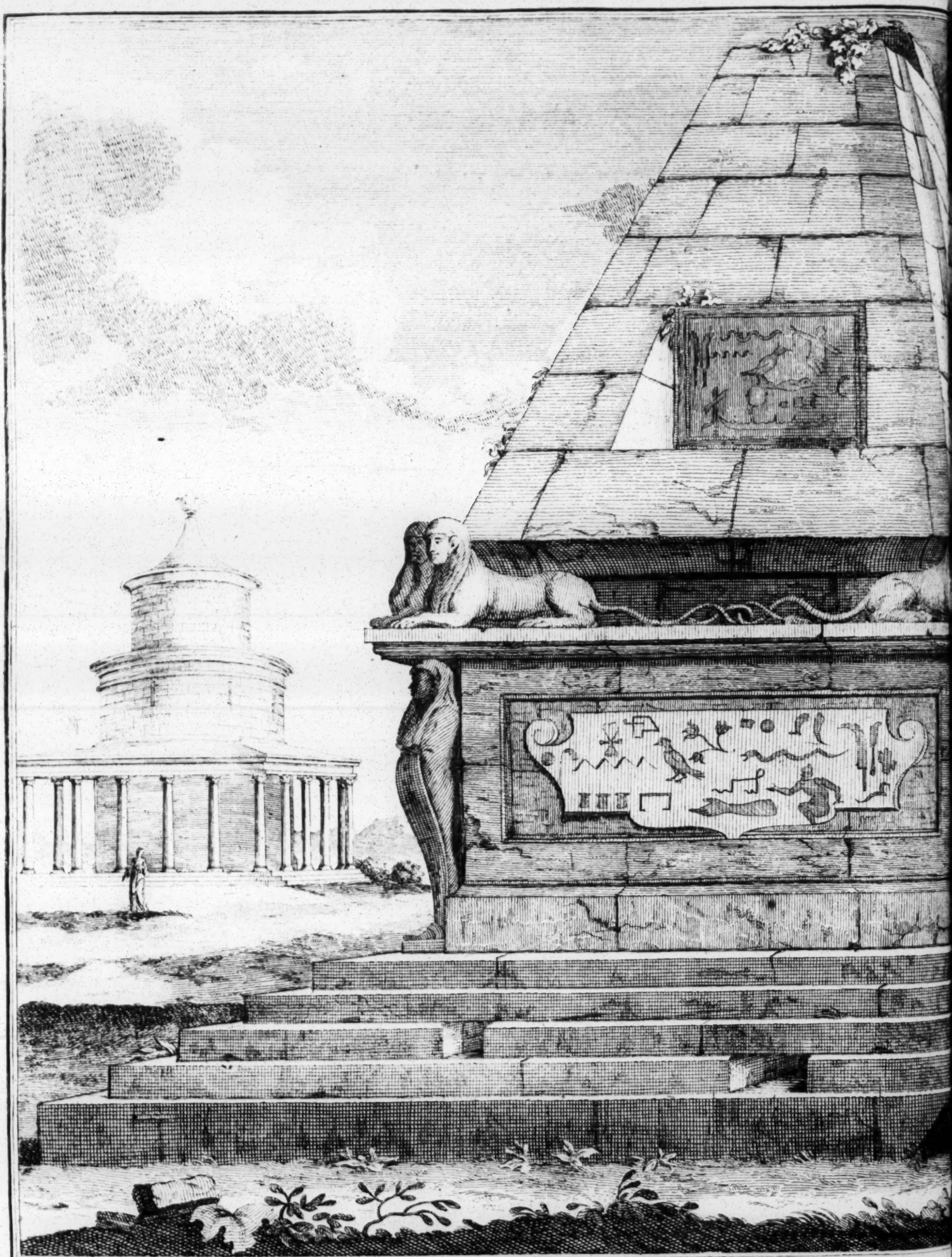
Ägyptische Grab Pyramiden des Königs Sotis, zu Heliopol oder
 Alt-Mönen-stadt genant, auß den Ruinen und beschreibungen genohmen.
 J. B. F. v. C. Zelin Cum Privilegio



Les Pyramides du Tombeau de Sotis Roy d'Egypte trouvées
dans les ruines de Heliopole et tirées de L'histoire .



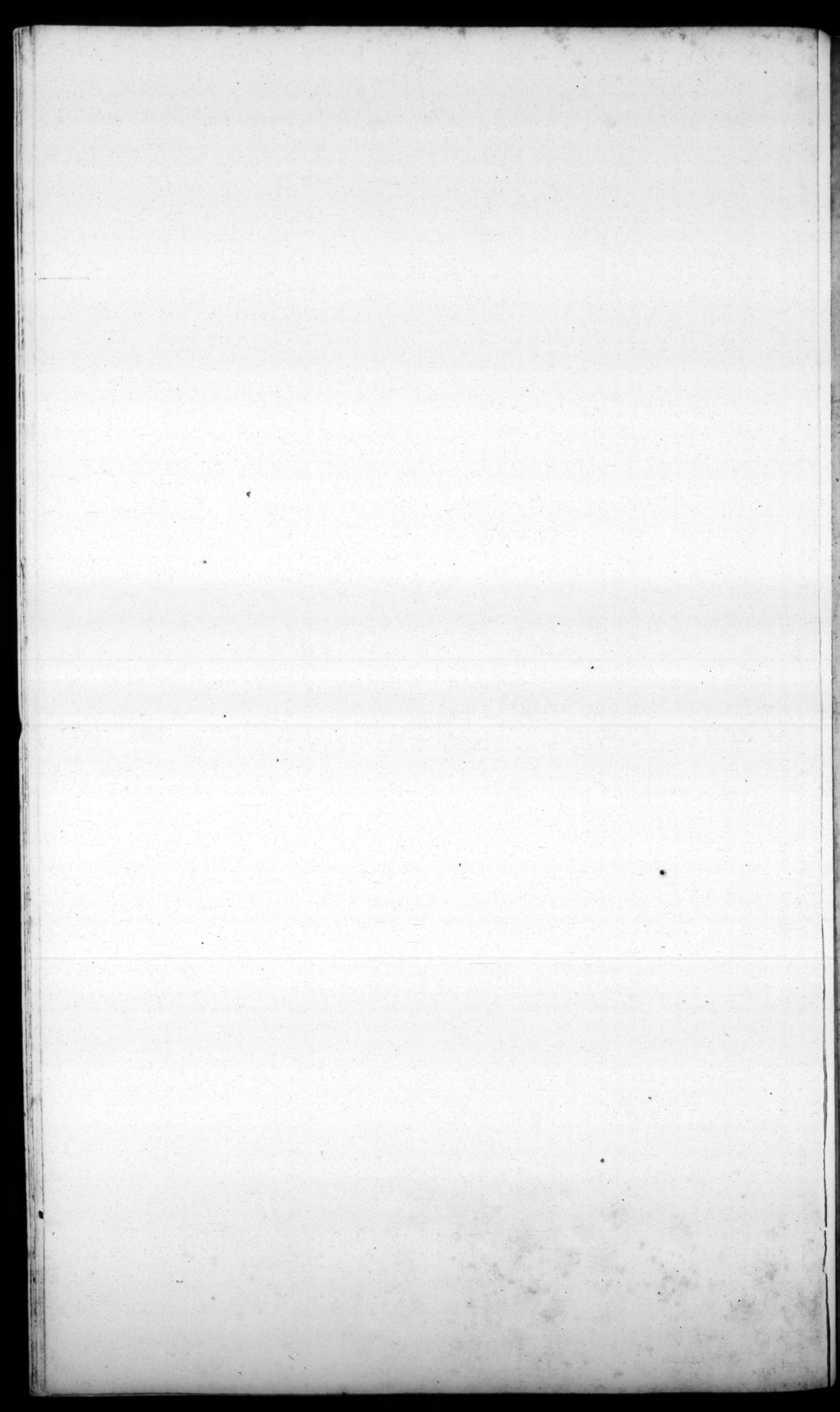


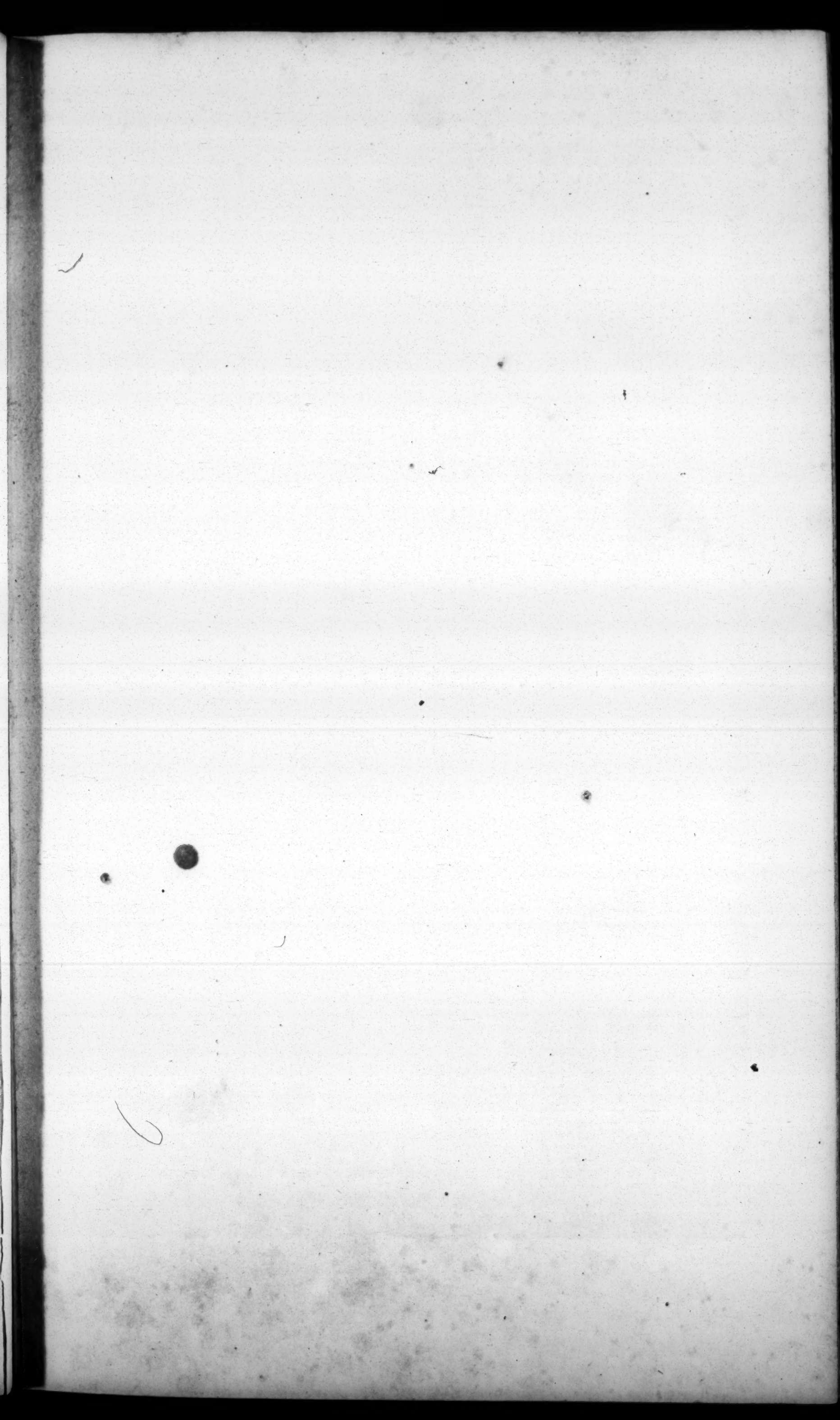


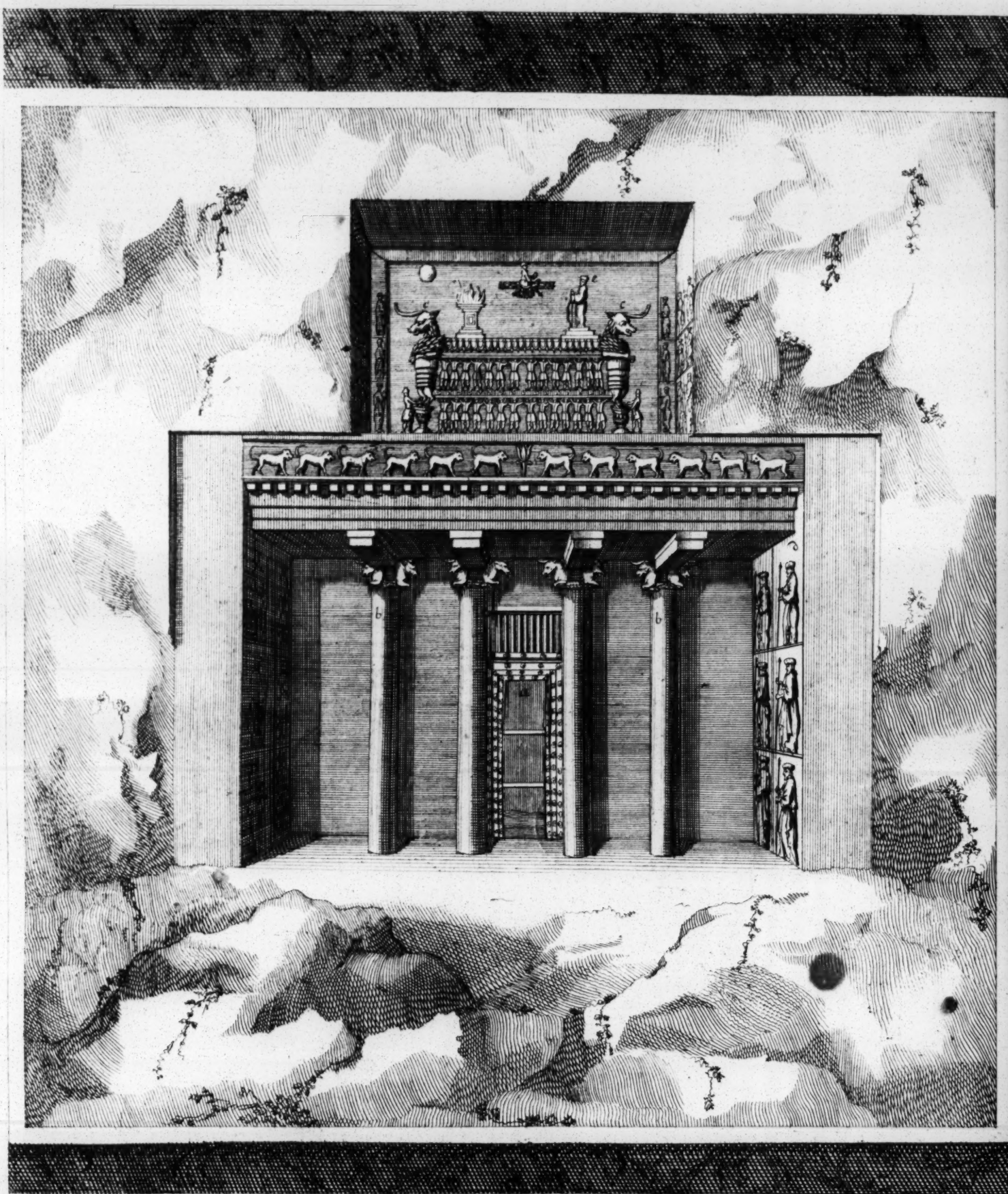
Ägyptische Grab Gebäu so unweit Groß Caiero gestanden.
 1737 E. 21. C. 8.



Tombeaux des Egyptiens près du Grand Caïre



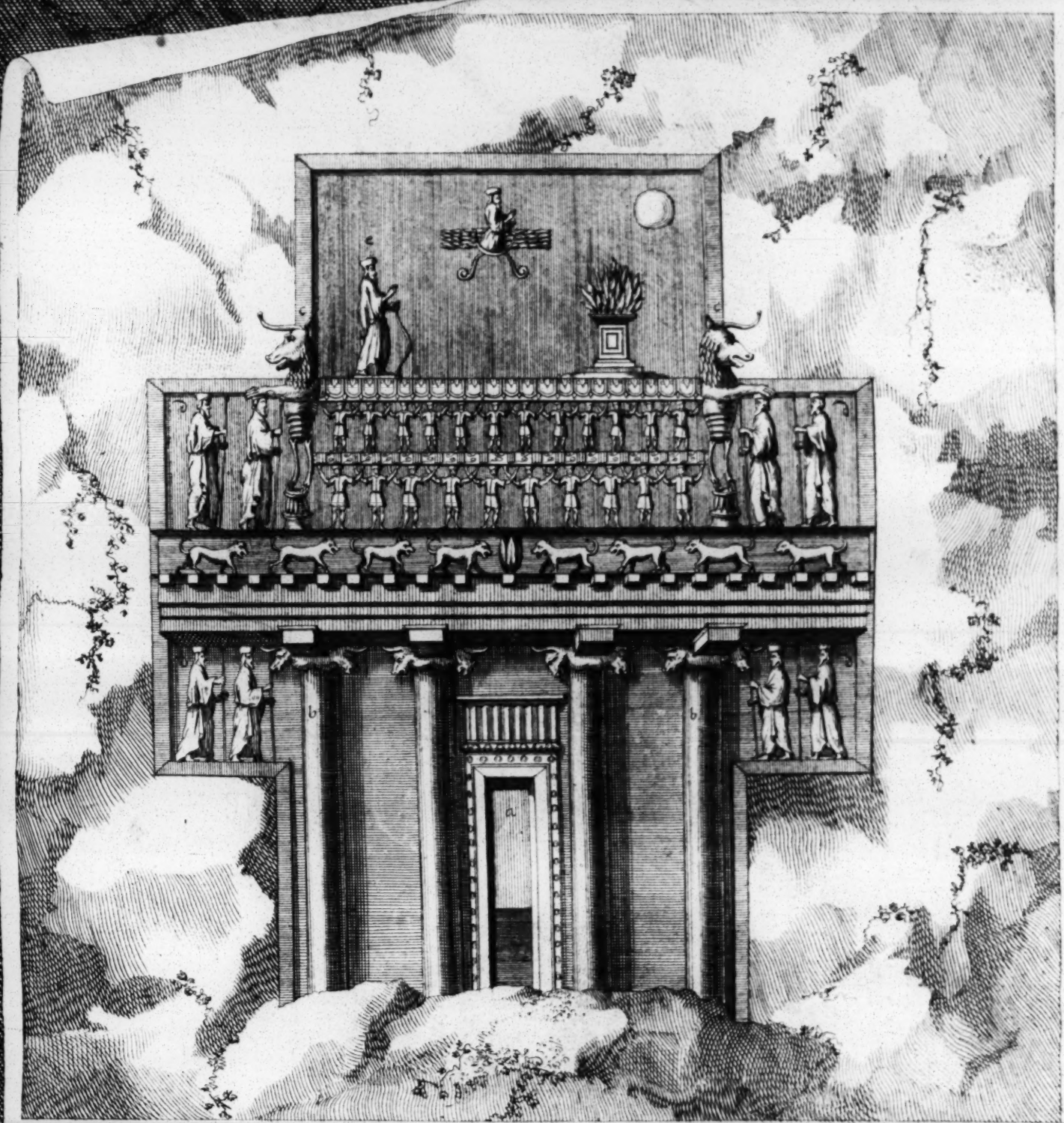




Après la simplicité des pyramides d'Égypte, la postérité ne trouve pas des restes d'une Architecture plus antique, que dans ces mausolées. Il y a plus de 3000 ans qu'ils sont témoins des arts et du culte païen des anciens Perses. Leur véritable représentation nous dispense d'une description plus circonstanciée. Il suffira de savoir, que ces monumens sont élevés du bas d'une montagne escarpée à plus de 600 piés, et qu'ils ont environ 60 piés de largeur, sur laquelle on peut prendre la mesure du reste.

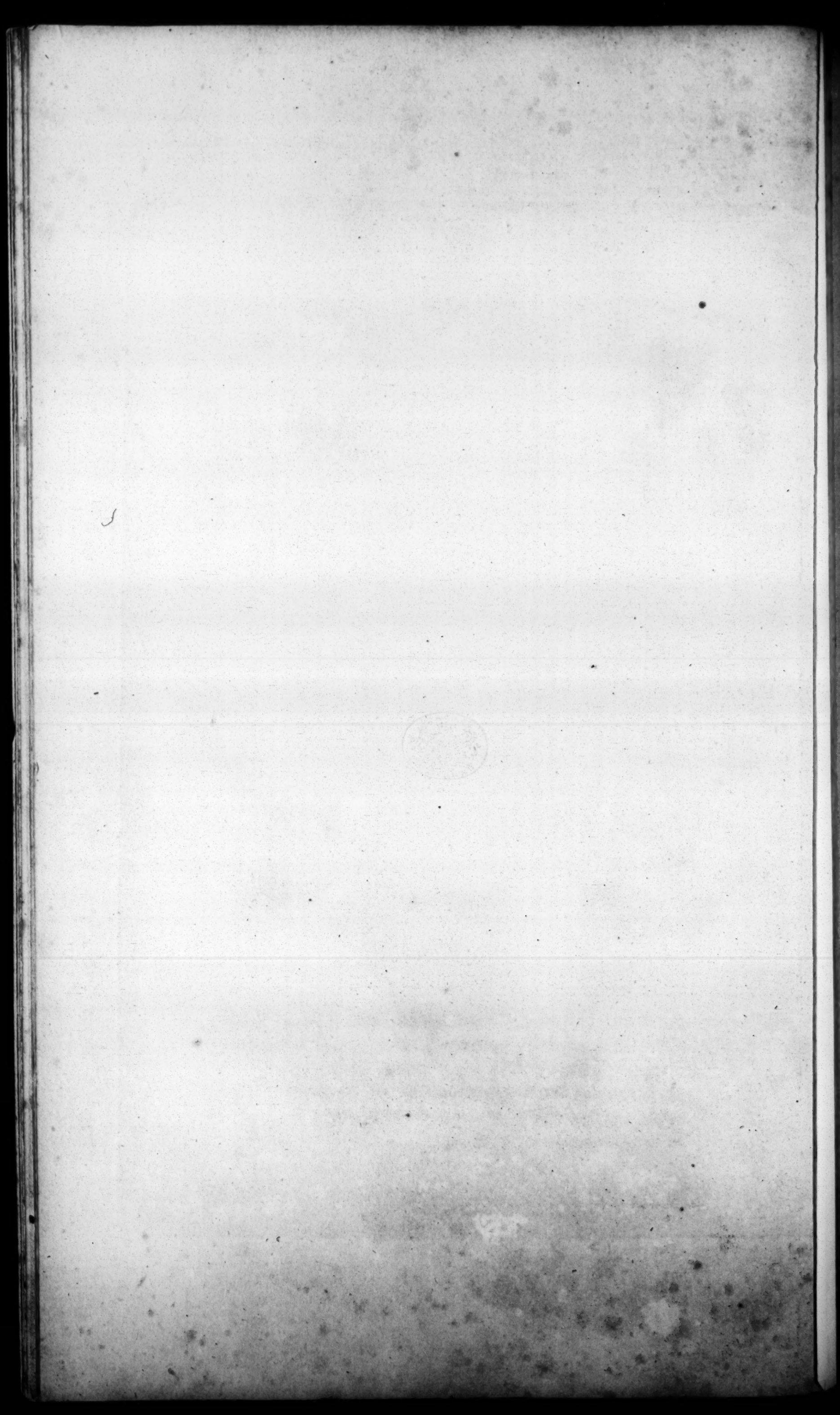
Tale. Perses. Persiens d'Est. Delin.

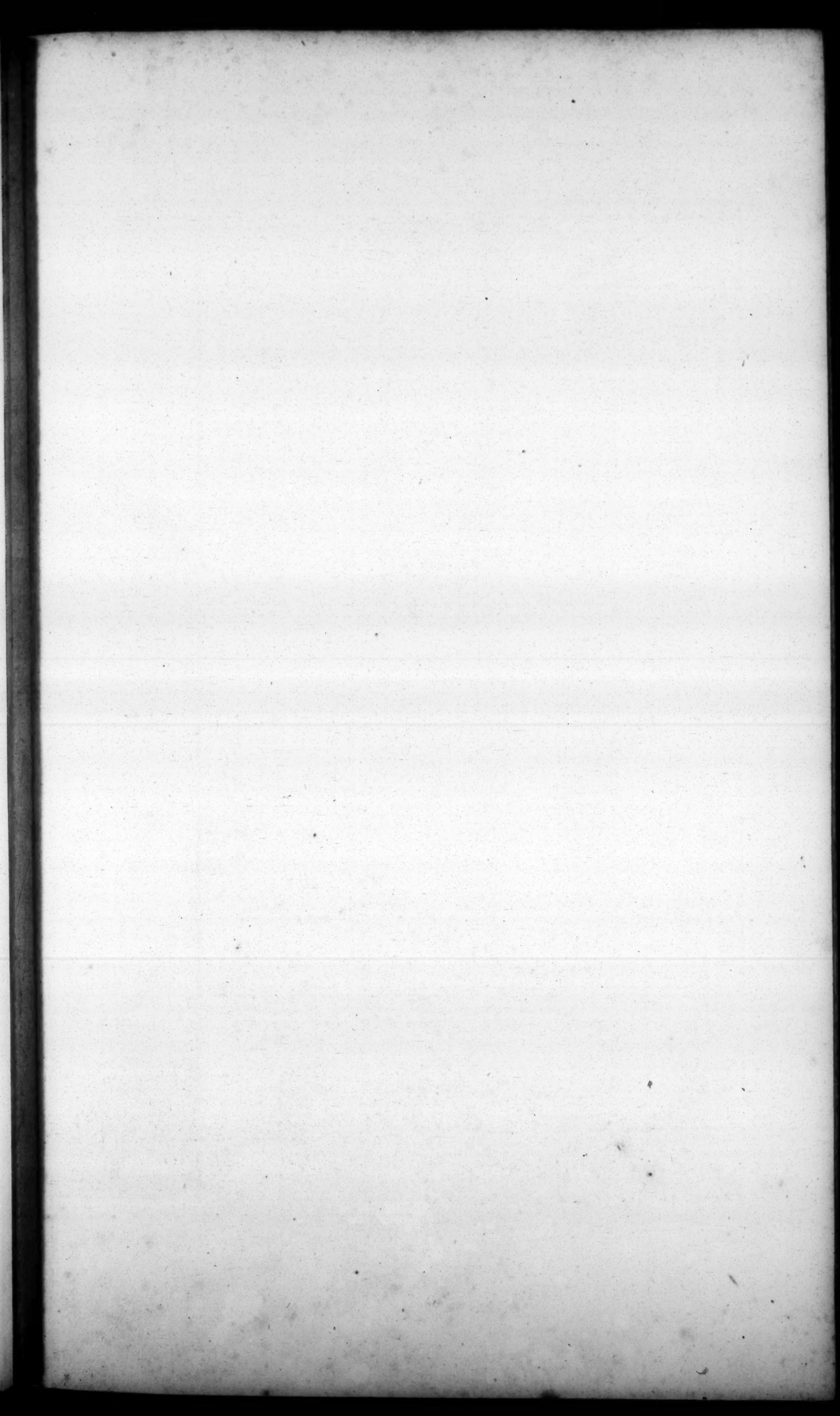
Cum. Pers.



a. Portes feintes, où l'on a pourtant fait brèche, par laquelle on découvre dans une petite cave deux tombes ouvertes de marbre blanc. b. Colonnes d'un ordre étrange, et semblables à celles du temple de Tschelminar. Les chapiteaux marquent sans doute les taureaux sacrifiés, comme les monstres. c. puisque les adorateurs du feu et du soleil, lui consacroient des taureaux, des lions, des chevaux. La procession pour le sacrifice. e. un Roi dans la dévotion d'adorer le soleil. L'iguera, Herbert, de la Valle, Thevenot, le Chev. Chardin font mention de ce bâtiment.

Delfenbach sculpt.





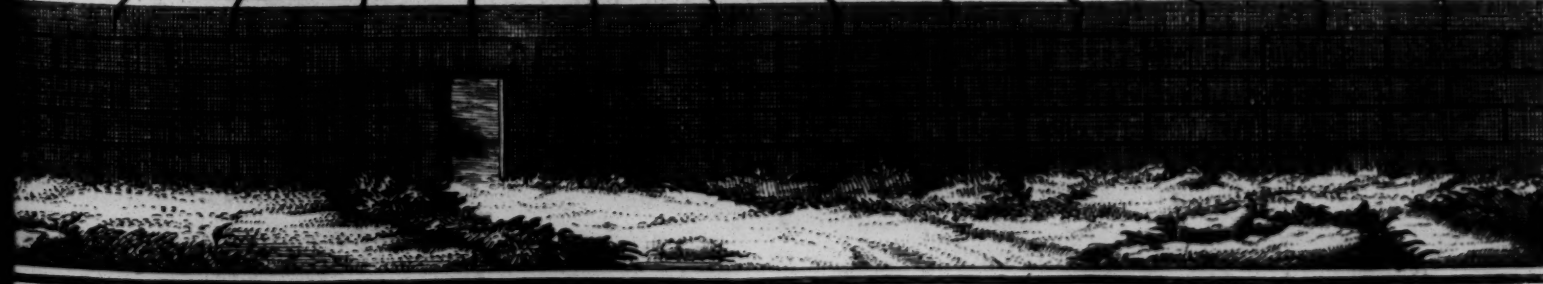
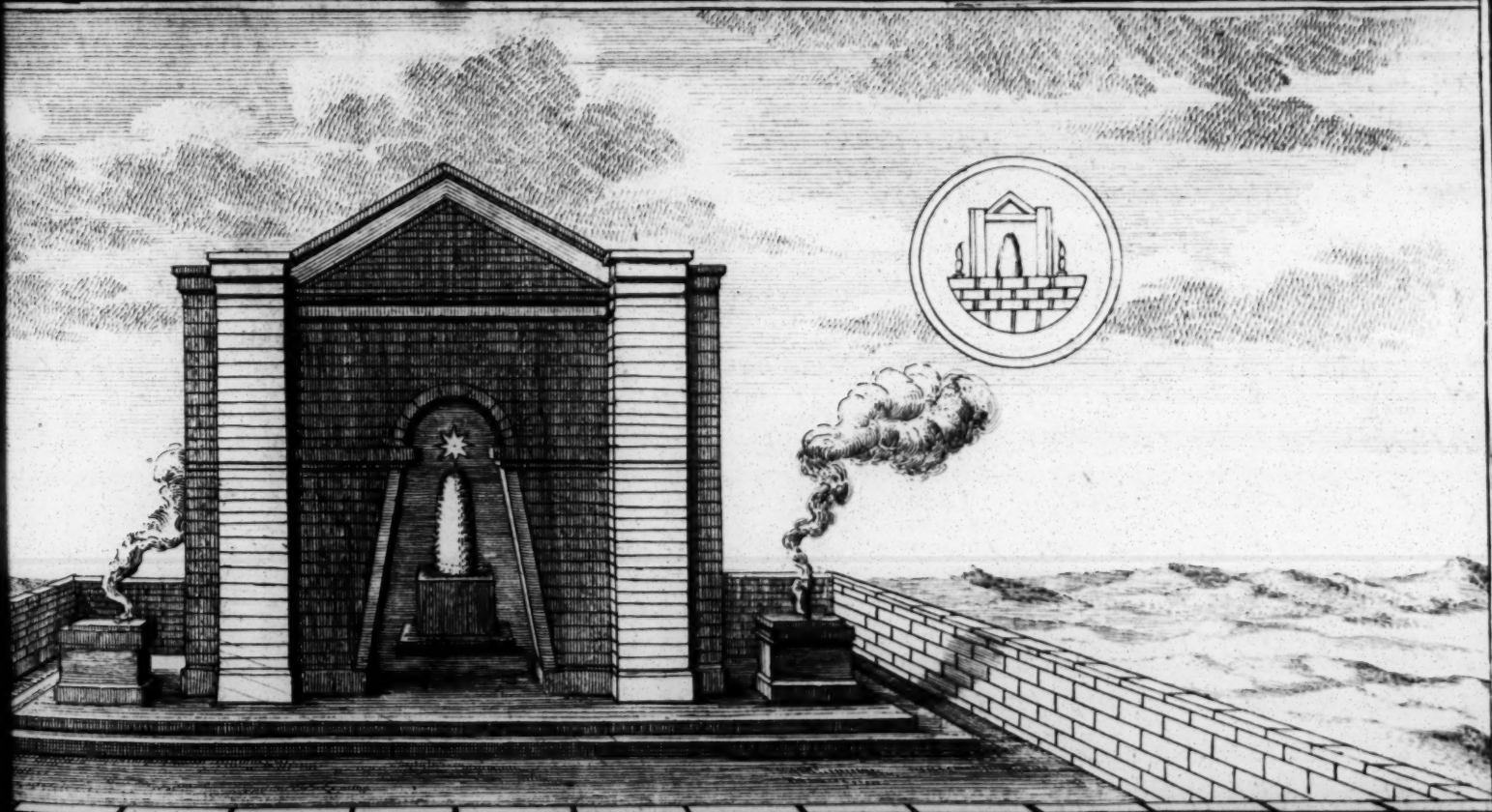
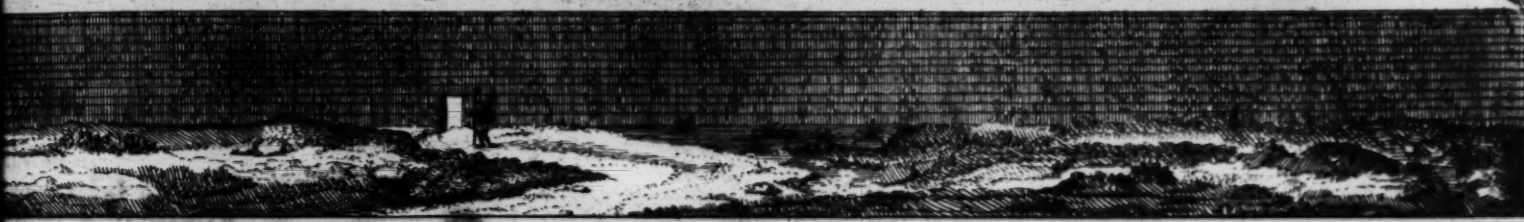
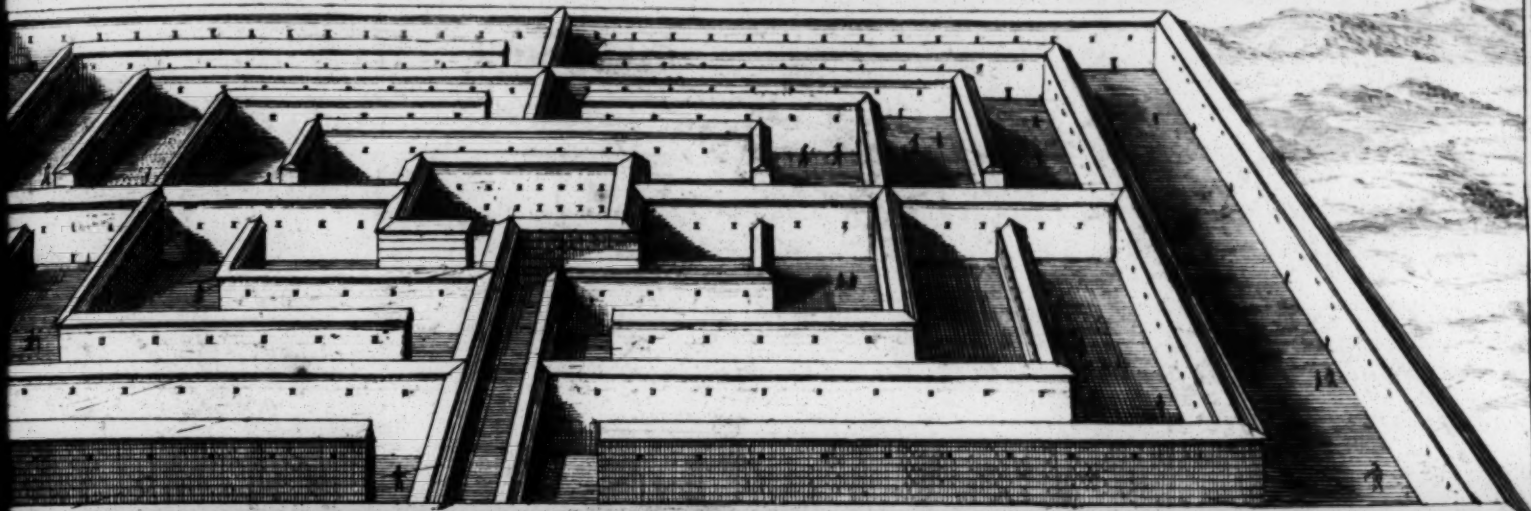
Le Labyrinthe de Crete.

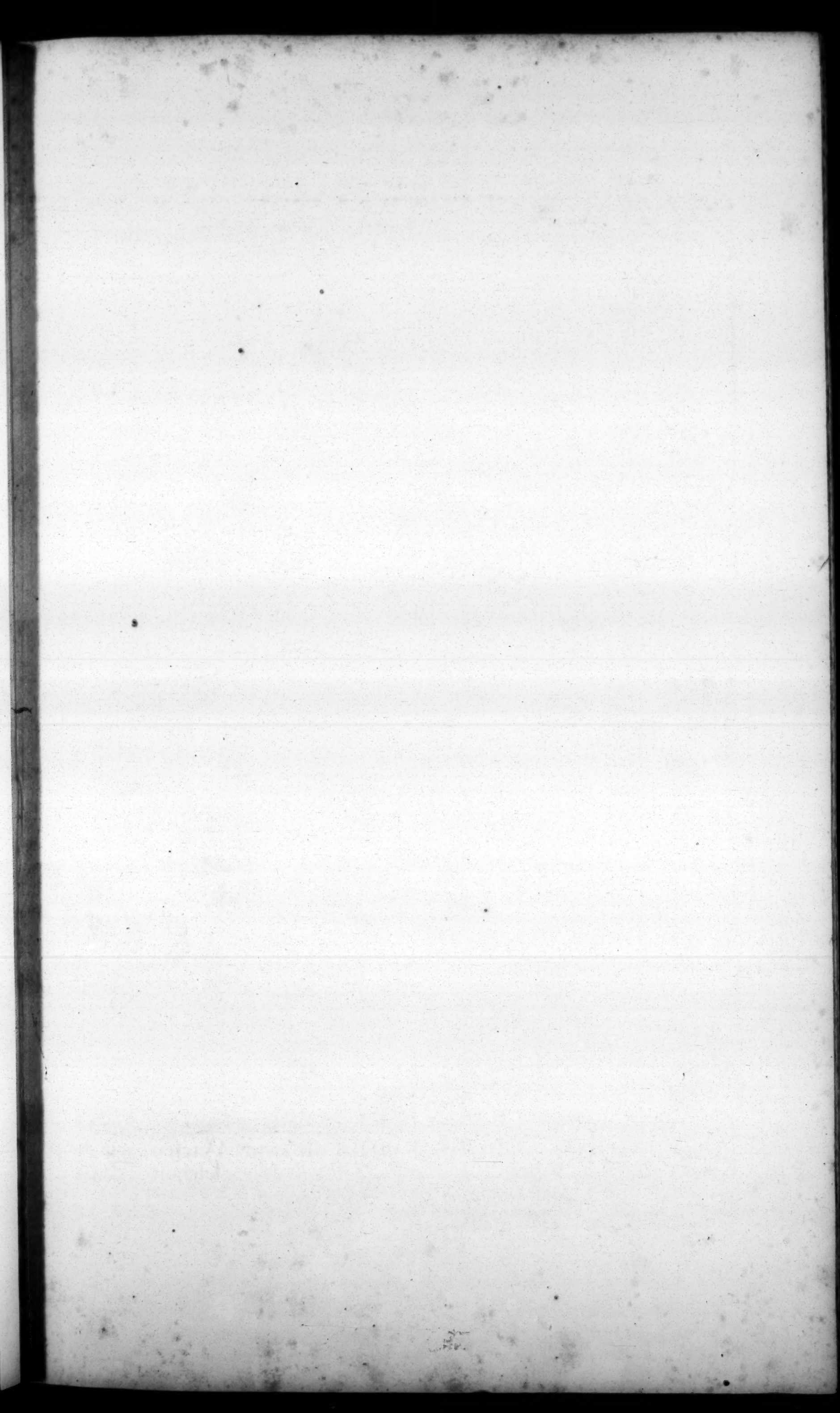
Il y avoit dans l'Antiquité quatre Laby-
rinthes d'une renommée distinguée, à sçavoir
celui d'Egypte, de Crete, de Toscane, et de
Lemnos. On a choisi le dessein de celui
de Crete, puis qu'il en reste encore au-
jourd'hui un Monument dans une Me-
daille frappée de la Colonie Julienne
à la nouvelle Carthage; Plutarque en
Thesée dit, que ce fut une Prison, mais
d'une telle Magnificence, que s'il y avoit
des belles Prisons, celle-ci en seroit du
nombre, faisant par l'égarement de ses
Allées, situées entre les Demeures, une si
grande diversion, qu'elle ne refusoit aux
Prisonniers que la Liberté d'en sortir.

Le Temple de Venus à Paphos en Cypre

a été le premier et le principal de cette Déesse,
puis qu'elle tire son Origine de cette Isle, ayant
été comme les Peres de l'Eglise l'ont reproché
aux Payens la Maîtresse de Cinyras, l'un des
plus anciens Rois de Cypre, lequel lui a
etabli les honneurs divins, jusqu'à ne per-
mettre qu'aux Princes du Sang d'arriver
à ce Sacerdoce. Au milieu du Temple on voioit
une pierre élevée en forme de Cone pour re-
présenter l'Image de cette Déesse au rap-
port de Tacite L. 2. An. Peutêtre pour n'avoir
pu exprimer au vif tant de beautéz. Au dehors
il y avoit des deux côtez deux Autels, où il ne
s'allumoit qu'un feu pur, et sur lesquels on con-
te que par un prodige perpetuel il n'est jamais
tombe de la pluie. On trouvera plus de dé-
tail chez Tristan, Patin, Harduin etc. qui ont
expliqué la Médaille citée.









Der Macedonische Berg Athos in Gestalt eines Riesen, wie der
 Dinocrates, des Großen Alexanders Architect, solchen Bau
 angegeben. Vitruv. Praefat. L. 2. Strabo. L. 13

(B. F. C. ed.)

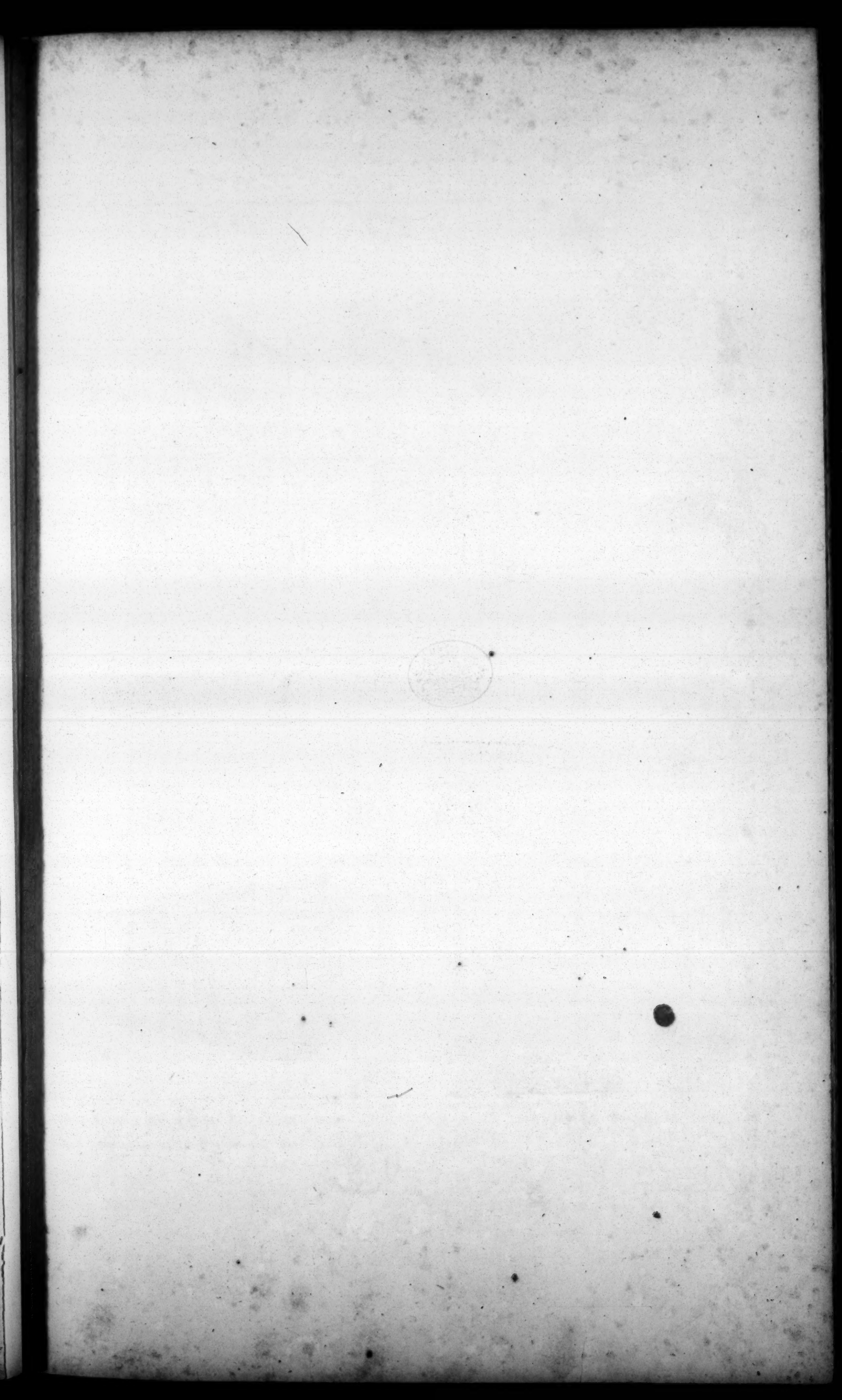
(P.)

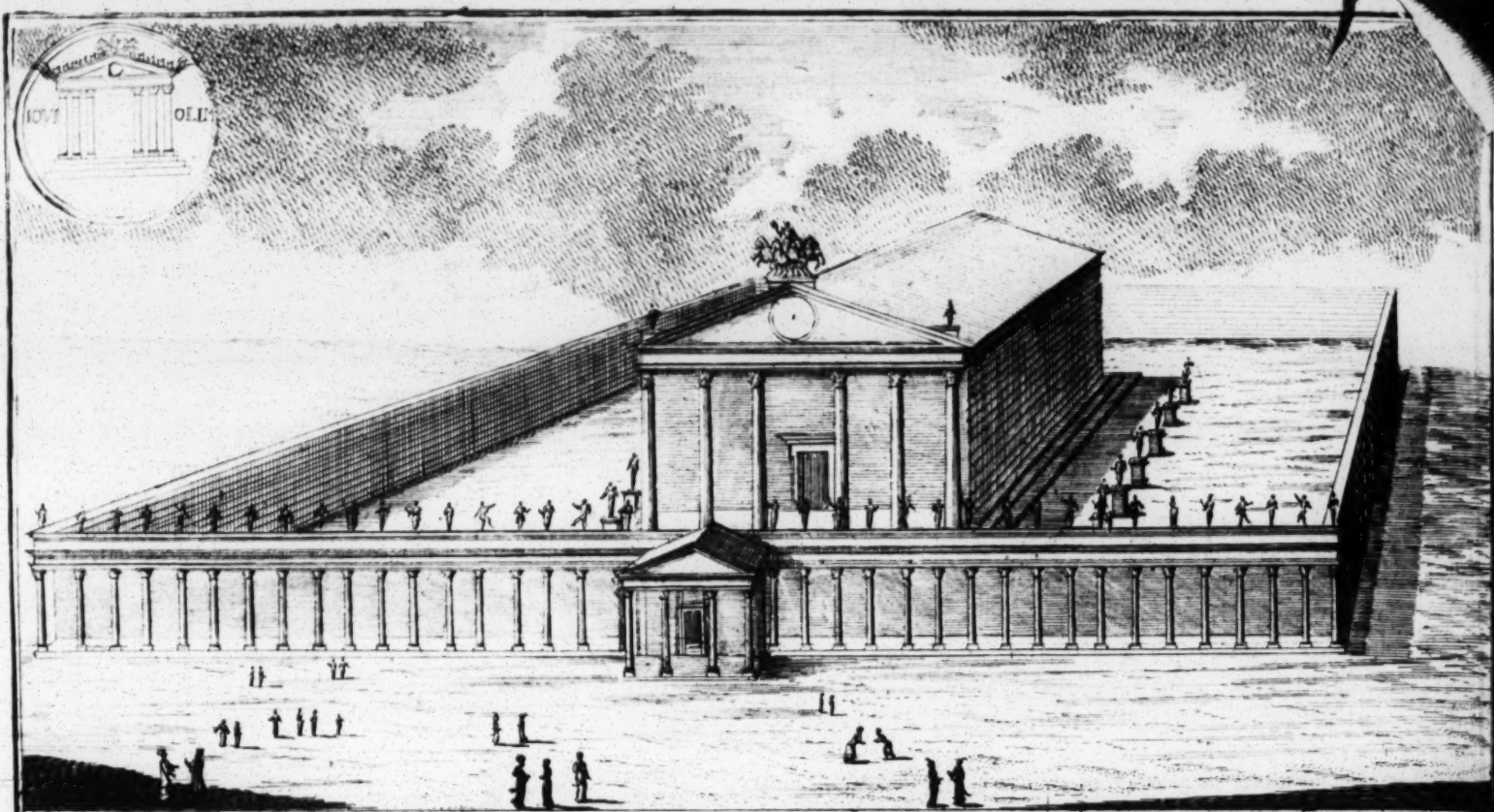


*Le Colosse du mont Athos en Macedoine selon le dessein
qu'en forma Dinocrate Architecte du grand Alexandre .*

Vitruv. Prefat. L. 2 : Strabo. L. 13 .

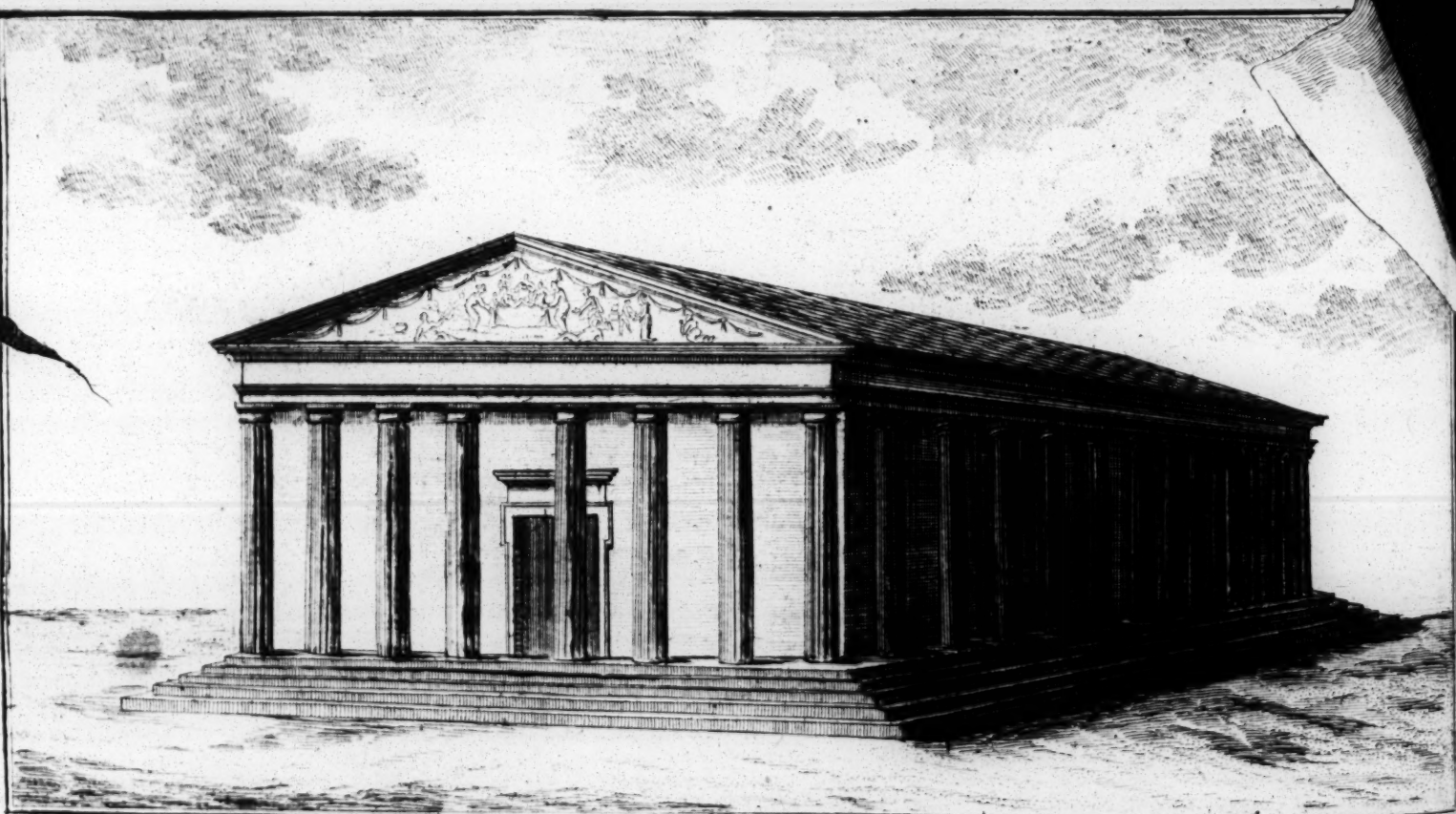






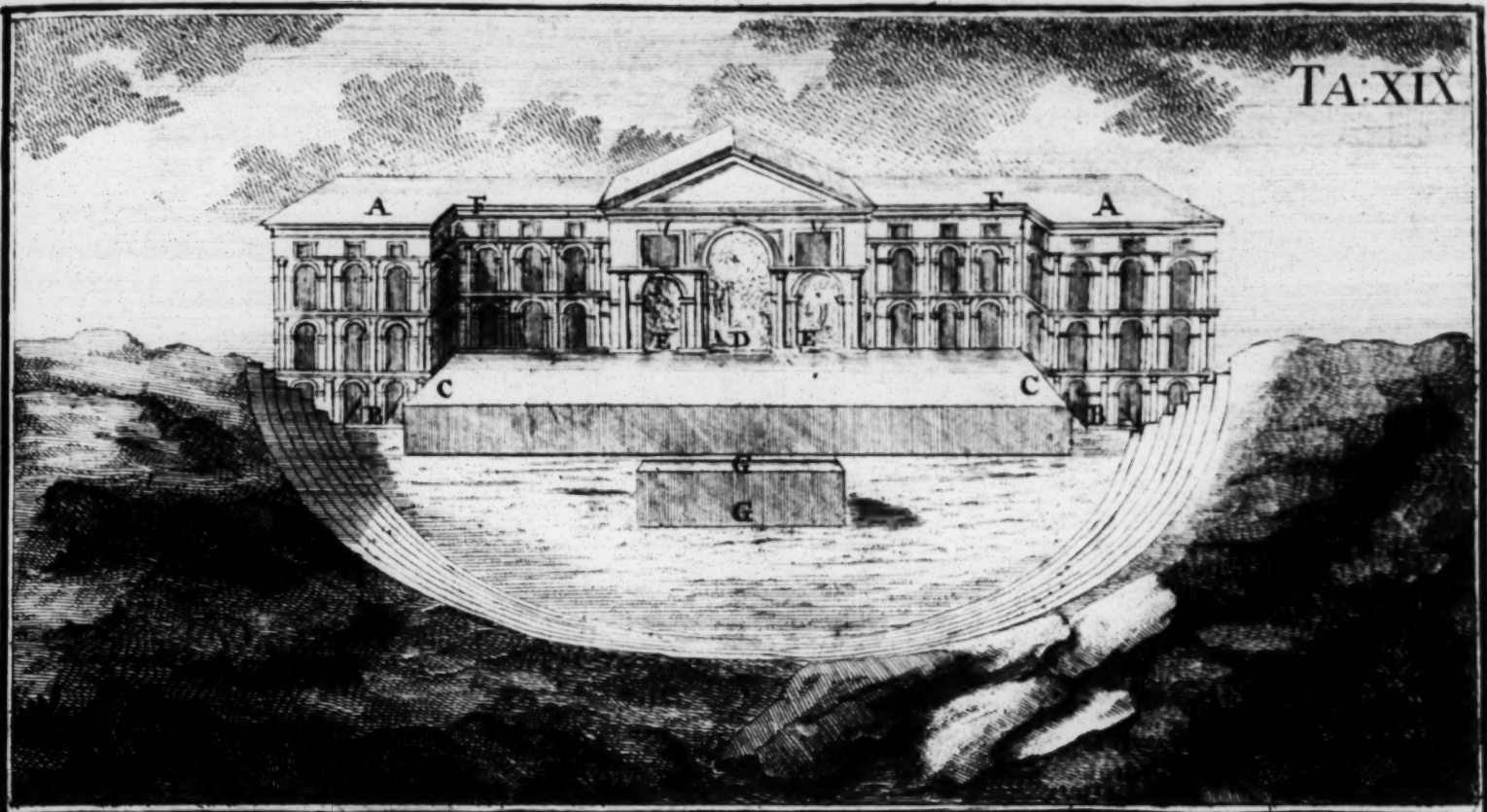
Der Tempel des Olympischen
Jupiters zu Athen.
Von welchem daselbst noch einige von denen so d.
deren Säulen samt deren Haupt Gesimse zu sehen.

*Le Temple de Jupiter Olympien
à Athènes
L'on y voit en core quelques colonnes avec leur
entablement à la face extérieure de la Cour.*



Der Tempel Minervæ zu Athen.
Welcher bis auf die letzte Belagerung
noch ganz zu sehen gewesen.

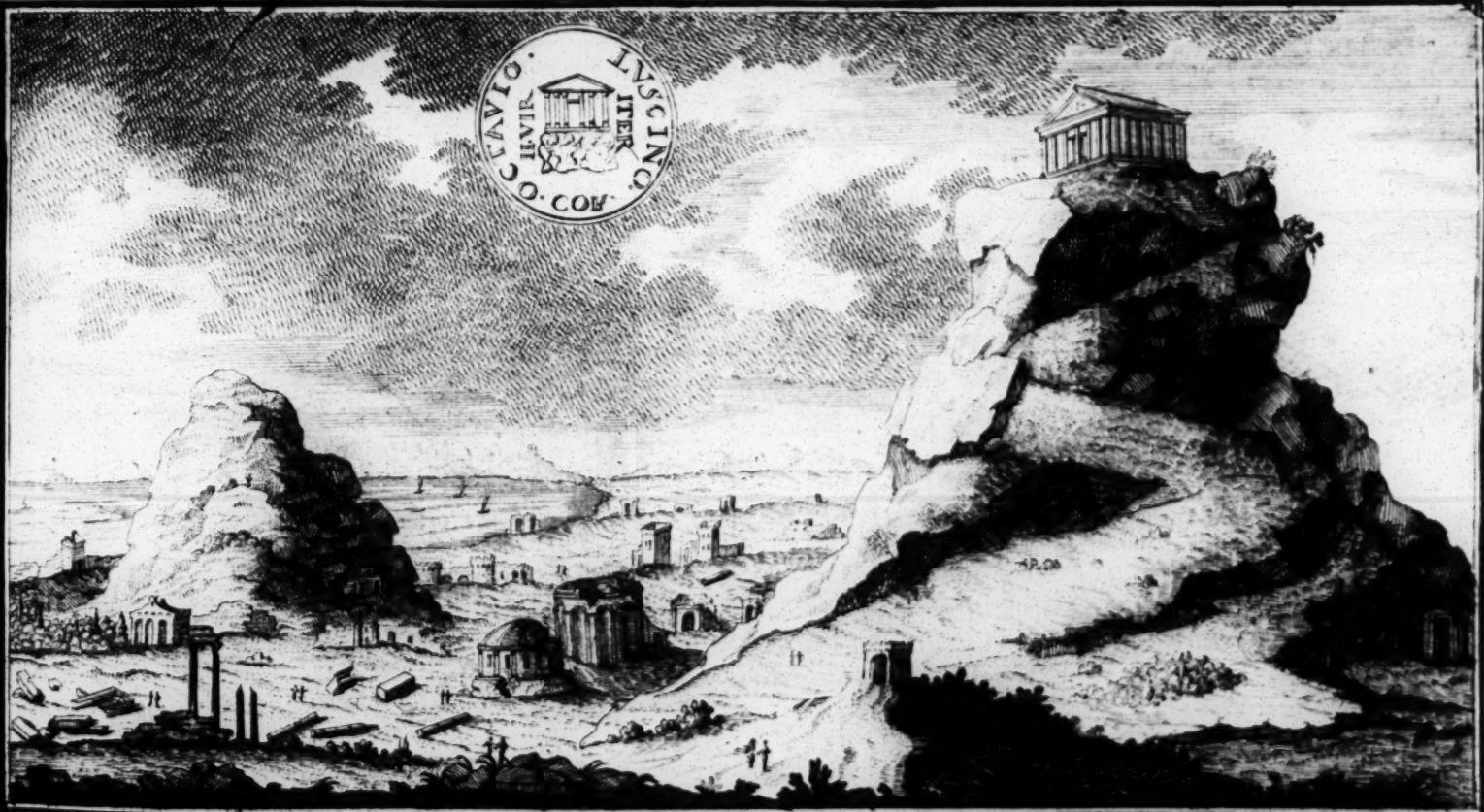
*Le Temple de Minerve à Athenes
Qui s'est conservé jusqu'au dernier
Siège.*



TA: XIX

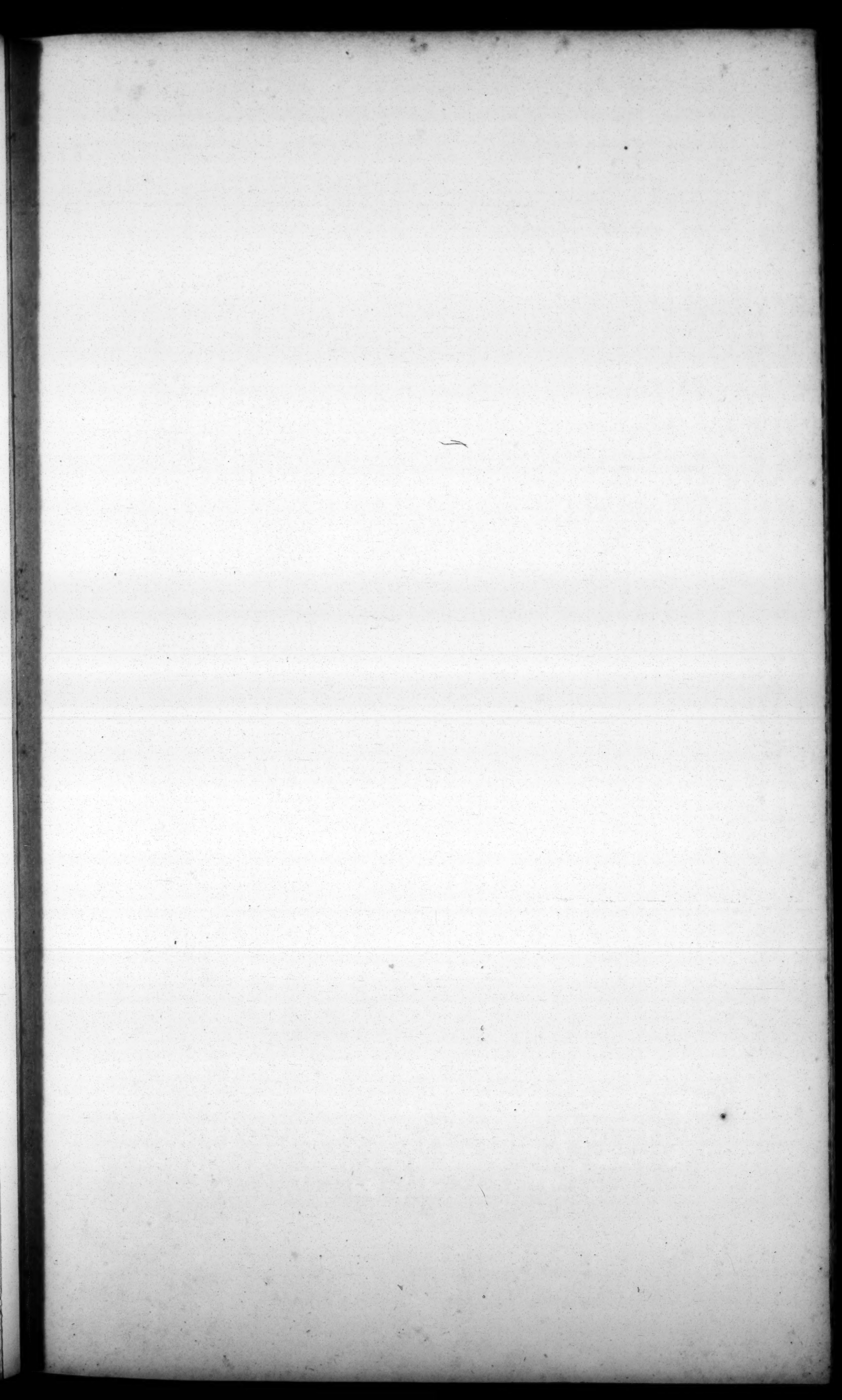
Das Theatrum Bacchi zu Athen.
Wovon die im Felsen eingehauene Sitze
der Zuschauer noch daselbst zu finden.

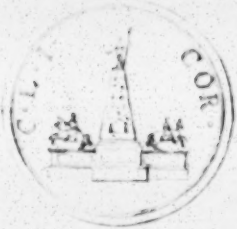
Le Theatre de Bacchus à Athènes.
Où les Degrés où se placoient les Specta-
teurs, se trouvent encore taillés dans le rocher.



Der Acro-Corinthus.
Ein berühmter Berg der Stadt Corinthus
auf dessen Spitze ein Tempel.

L' Acro-Corinthe.
Celebre Montagne de la Ville de Corinth.
à la pointe de laquelle étoit un Temple.



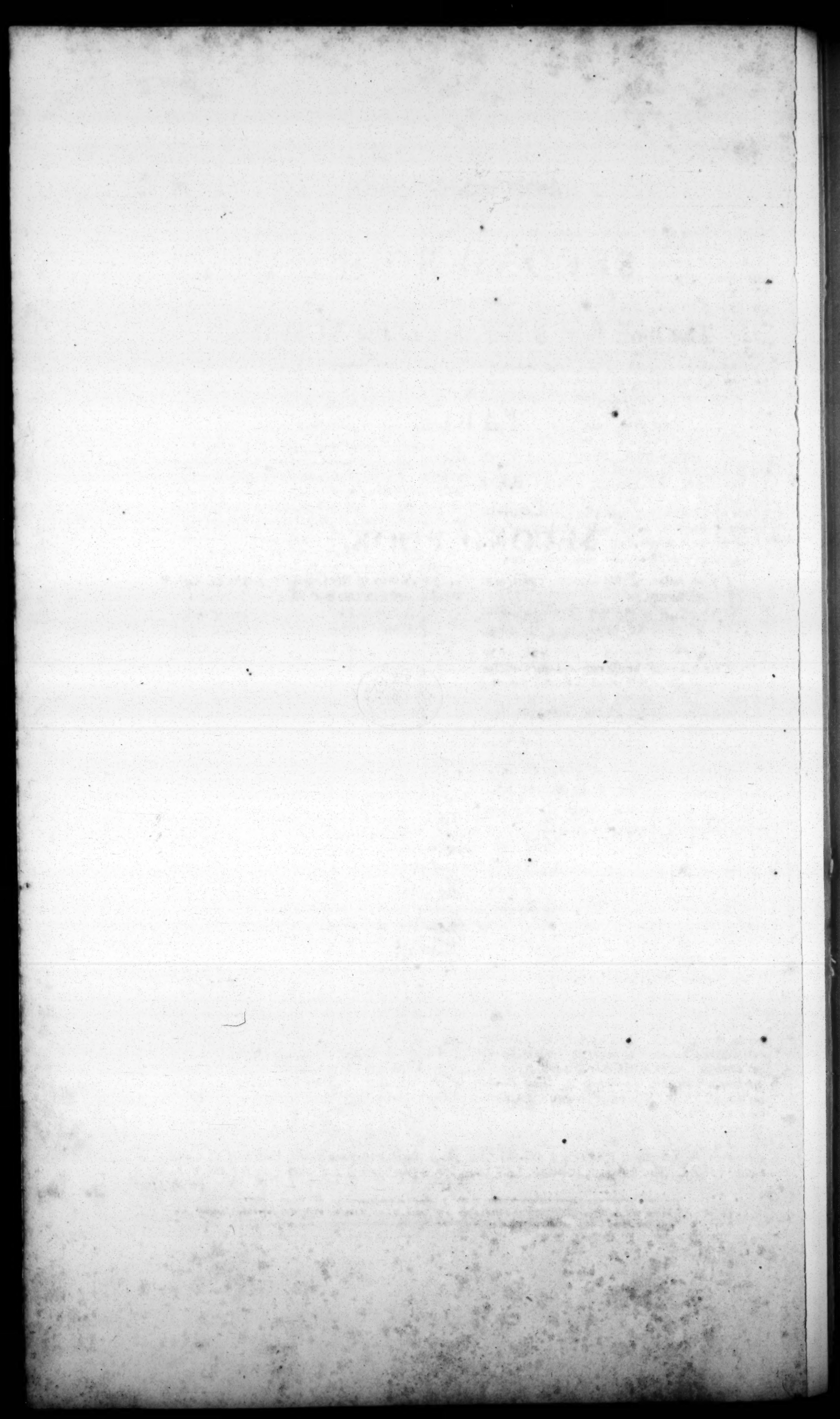


Obeliscus M. Aurelij, und L. Veri mit beiderseits Kaiser Statuen zu Pferde; Welche die Stadt Corinthus Ihnen zu Ehren nach dem Parthischen Kriege aufrichten lassen.

J. G. Fischer del.



Obelisque de Marc Aurele et de L. Verus avec les
Statues equestres de ces Empereurs : La ville de Corinthe le dedia
à leur memoire apres la guerre des Parthes .



The SECOND BOOK:

Containing
The most famous Buildings of the ROMANS.

A TABLE of the PLATES, Contain'd in the SECOND BOOK.

- I. { The Ruins of the Great Amphitheater of Tarragona.
The Tomb of the two Brothers Publius, & Cneus Cornelius, Scipio, at Tarragona.
- II. The Ruins of the Great Aqueduct of Carthage.
- III. Augustus's Bridge in the Flaminian Highway.
- IV. Nero's Golden Pallace.
- V. Four Triumphant Arches of the Romans.
- VI. Naumachia, or Domitian's Naval Combats.
- VII. The Forum Trajani, or Trajan's Square.
- VIII. Adrianus's Mausoleum & Bridge.
- IX. Dioclesian's Baths at Rome.
- X. Dioclesian's Palace, now Spalato.

- XI. { A Plan of the Octagon Temple of Jupiter in the said Palace.
A View & Elevation of the same Temple.
A View of the Inside of the Square, and what remains of the ancient Colonnade.
Dioclesian's Aqueduct.
The Northern Gate of Spalato, call'd the Iron Gate.
- XII. { A fine Temple, suppos'd to be Jupiter's.
Flavius Vespasian's Temple in the Capitol.
Macellum, an ancient Building in Rome.
A Temple of Jupiter, with the Portico of Alexander Severus.
- XIII. The Ruins of Palmyra.
- XIV. { Stone bridge.
The remarkable Theater, of a natural Rock, near Salzburg.
- XV. The Island of Boromea.

Plate, I.

This Plate contains two Designs.

- I. The RUINS of the GREAT AMPHITHEATER of TARRAGONA.

Tradition attributes it to *Cæsar*, who did indeed conquer *Tarragona*, afterwards by the Colony, call'd in Inscriptions & ancient Medals, *Colonia Julia Victrix* (the Title of *Cæsar's* Colonies) nam'd *Tyrrhena vel Togata, Tarraconensis*. This Amphitheater, which was capable of containing 80000. People, was drawn upon the Spot, by Order of His present Imperial Majesty, A. 1711. by His chief Ingeneer, *Matth. Ant. Weiss*. A. The Amphitheater. B. The Convent of the Trinitaries. C. *Cæsar's* Castle. D. The Convent of Capucins. E. The

Tower, or Castle of the Mole. F. The Tower of *Sa-lao* G. The Mountain of *Tortosa*.

- II. The TOMB of the two BROTHERS, PUBLIUS, & CNEUS CORNELIUS, SCIPIO at TARRAGONA.

They were both renown'd Captains. The first, who was Father of *Scipio the African*, was kill'd by the Stroke of a Lance, being surpriz'd by *Asdrubal* and *Masiniſſa*; the other was massacred, together with his Followers, 29. Days afterwards, as they were retiring into a Tower. (†) *Liv. L. 25. C. 34. 35. 36.* This Monument is near a Mile distant from *Tarragona*. The Foundation of the City was a Work of the *Scipios*; *Tarraco Scipionum Opus*. *Plin. L. 3. C. 3. ibidem.* *Rogum Scipionis Tader Fluvius Ilorci (quasi horrens)*

E 2

(†) Collier, in the Article *Scipio*, says, that this *Cneus* fled to a Tower, which, upon his Refusal to surrender himself, the Carthaginians set on Fire, and burnt him in it.

rens) *refugit*. This Situation shows, that he speaks only of the Tower, whither *Scipio* retired, which was burnt. We want the particulars of some Inscription. This *Design* is by the same Hand. A. The *Mausoleum* or Tomb. B. a *Basso Relievo*, representing two Romans standing; perhaps the two Brothers. C. *Tarragona*. D. The Tower of *Salao*. E. The Mountain of *Tortosa*.

Plate, II.

The RUINS of the GREAT AQUEDUCT at CARTHAGE.

They are here represented in the same Manner as the Emperour *Charles V.* caus'd them to be drawn on the Spot by *Barbalonga*, at the taking of *Tunis*, with a Design of having them in Tapistry by the Hand of *Titian*, as they are now actually preparing by orders of his present Imperial Majesty, *Charles, VI.* They are a standing Monument of the Roman Magnificence, after the Rebuilding of *Carthage*, under the Emperour *Augustus*. The Barbarity of the *Arabians* has contributed the most to their Destruction since A.D. 685.

Plate, III.

AUGUSTUS'S BRIDGE,

In the Flaminian High-Way.

We know, that the Emperour *Augustus* caus'd the Pavement of the High-Way from *Rome* to *Rimini*, (a.) (Lat. *Arminium*) which had been begun by *C. Flaminius* (b.) in the Year 533. after the Foundation of *Rome*, (c.) and was call'd by his Name, to be finish'd at his own Expence, for the better Convenience of Publick Triumphs. We know further, that the Senate, as a Mark of it's Gratitude, caus'd a *Triumphal Arch* to be erected upon the *Bridge*, which this *Design* represents, in Honour to *Augustus*, according to the express Testimony of *Dion.* (d.) But the Architecture of these noble Edifices we should have been entire Strangers to, if it had not been better handed down to us by the adjoynd *Medal*, than by *Historical Relation*. On each Side of this High-way, & chiefly near the City, were stately Pleasure-houses, and among others that of *Caesar* call'd *ad Albas Gallinas*.

(a.) L. 39. (b.) Cassiod. (c.) Sueton. Aug. C. 30. (d.) L. 53. (e.) L. 10. Epigr.

Martial, (e.) speaking of these fine Buildings, as Suburbs of this Metropolis of the World, says,

Totaque Flaminia Roma videnda via.

Plate, IV.

NERO'S GOLDEN PALLACE.

This Palace was once call'd *Domus Transitoria*, (a.) (the transitory House.) *Nero* built it, Ner. C. 31. after having set Fire to the City of *Rome*, out of

a cruel Vanity, as well to rebuild it afterwards with greater Magnificence, as at the same Time to throw an Odium upon the Christians, by causing them to be look'd upon as the Incendiaries; but chiefly, that he might with the better Shew of Reason extend the Limits of this Palace, from the ancient Imperial Residence, to the Foot of Mount *Calvus*.

Another accidental Fire, having a second Time reduc'd this noble Edifice to Ashes, again stir'd up the Spirit of Prodigality & Pride in *Nero*. He caus'd it to be rebuilt in a more sumptuous Manner than the former, and call'd it *Domum Auream*, (the House of Gold) (b.) in Regard to the Luxury of the inestimable Furniture, and whatever else Nature or Art could produce, that was rich & surprizing.

The vast Circumference of this prodigious Building gave the Ancients Occasion to call it a City. So that, according to *Pliny's* Report, (c.) Rome has twice, in a Manner, been taken up by two Houses, viz. that of *Cajus Caligula*, & this of *Nero*; according to the Verse in *Limpiodorus* (d.)

Una Domus Urbs est; Urbs oppida plurima claudit.

The Porticos (or Entrances) to this Palace form'd a threefold arch'd Walk or Cloyster of 1000. Paces long, (*triplices Milliarias*) to make Use of *Suetonius's* Expression. The Entrance or Vestibule A. was an outward open Court, where formerly the *Colossus* stood (e.) It took it's Beginning from the holy Way. (*Via Sacra*.)

The Entry or Vestibule, *Atrium*, B. was the cover'd Place or Hall leading to the Apartments, where the Ancients plac'd the Statues & Busts of their Ancestors, (*Imagines Majorum*) like unto our Armories, and begun at the Place, where, in the Time of *Martial*, the *Colossus* was a second Time erected; for which Reason it retain'd the Name of the *Colossus*.

Hic ubi - - - Colossus Invidiosa feri radiabant atria Regis.

Unaque jam tota stabat in urbe domus. (f.) (f.) *Martial*, L. 1. de Spect.

The two Wings, which join'd to this Hall, enclos'd likewise a Pond C. or Lake, resembling a Sea, (according to *Suetonius's* Words (g.) surrounded by Buildings, which represented a City. This Pond is at present fill'd up with the Ruins of *Titus's* Amphitheater. (†)

Hic ubi conspicui venerabilis Amphitheatri Erigitur moles, stagna Neronis erant. (h.) (h.) *Martial*.

At the End of all this were Fields of arable Land, Vineyards, & Woods, replenish'd with Cattle & Wild Beasts, (i.) in the same Place, where afterwards the hot Baths stood, and where, at some Distance, were *Claudius's* Aqueducts.

Hic ubi minamur velocia munera Thermas, Abstulerat miseris recta superbus ager. Claudia diffusas ubi Porticus explicat umbras, Ultima pars aula deficientis erant. (k.) (k.) *Martial*.

The Marble *Colossus*, which we mention'd at the Beginning, was made by *Zenodorus*, and erected in the first outward Court, 120. Foot in Height. (l.) It bore originally *Nero's* Head, but that

(†) The German Original says, It is in this Place where *Titus's* Amphitheater is now to be seen at Rome.

that was taken down, by Reason of the enormous Crimes that Prince had been guilty of, and in the Room of it was plac'd the *Face of the Sun*, under the Reign of the Emperour *Vespasian*.

If we may credit the Reports of Historians, it is impossible to frame a Judgment of the *Magnificence* the Inside of this Pallace offer'd to View, without first forming a just Idea of the immense Treasures, which *triumphant Rome* had amass'd out of the *Spoils* of the *conquer'd Nations*.

Here was sacrific'd to *Nero's Vanity* not only what the *East* & the *West* could furnish of most exquisite in Pearls, precious Stones, Gold, Silver, Mother of Pearl & Ivory, but likewise what *Curiosities Antiquity* had left the *Egyptians*; together with the utmost Skill of the *Greeks* & *Romans* in *Painting* & *Sculpture*.

Among other remarkable Inventions was a *Round Appartment*, which turn'd about itself, once in 24. Hours, in like Manner as is suppos'd of the Earth. But what was the most worthy of Remark, were the precious transparent Stones, call'd *Sphengites*, which were discover'd in *Cappadocia* under *Nero's Reign*; and of which the *Temple of Fortune* was built, within the Circuit of this Pallace, towards the End, in such Manner, that it receiv'd Light without Windows. (m.)

(m.) Plin. L. 36. C. 22.

This *superb Edifice* gave Occasion to the following Verses.

*Roma domus flet, Vejos, migrate Quirites
Si non & Vejos occupat illa domus.*

Vid. Suetonius, Tacitus, Martial. Pliny, &c.

Plate, V.

Four ROMAN TRIUMPHAL ARCHES.

I. That without a Medal.

This was the most magnificent of the *Triumphal Arches*, which the *Romans* erected in Honour to *Catullus* & *Marius* at *Orange*, after having conquer'd the *Cimbri*. This Design was taken upon the Ruins yet remaining of it. *Vid. Eutropius*.

II. That with the Elephants at the Top.

This *Triumphal Arch* was rais'd in Honour to *Domitian*, in Memory of His Campaigns in *Germany*. Affected Flattery has as much Part in this Monument as Victory.

III. That with the single Equestrian Statue between Trophies.

This *Triumphal Arch* was built of Marble, near the Gate call'd *Capene* in *Rome*, in Honour to *Drusus*, Brother to *Tiberius*, after his Death. The *Equestrian Statue* in the Middle was of him, and the *Trophies* in Imitation of those he set up beyond the *Rhine*. *Vid. Suetonius*.

IV. That with the Triumphal Char between two Equestrian Statues.

This *Arch*, erected in Honour to *Sept. Se-*

verus, would have been too vulgarly known by the Designs taken from it's Ruins, if the adjoyn'd *Medal*, which is in the *Cabinet of France*, did not restore it's finest Ornaments of *Severus's Triumph*, and the *Equestrian Statues* of *Caracalla* & *Geta*, his Sons.

Plate, VI.

The NAUMACHIA, or DOMITIAN'S NAVAL COMBATS.

The most superb *Edifices* & *Shews* not being sufficient to satisfy the *Luxury of the Romans*, they proceeded to such astonishing Inventions as seem incredible. Nothing less than *Naumachias* would serve their Turn; and, to gratify their unsatiable Appetites, they were not contented with digging whole Lakes, filling them with Water, and bordering them with Stones; but they encompass'd them with the most Stately *Porticos* & *Amphitheatres*, as well to give a greater Decorum to the *Shews*, as for the Convenience of the Spectators. Here were seen *Ships of War*, equip'd and arm'd, according to the Manner of those Times, and *Combats* fought, which, as bloody as they often prov'd, were only ludicrous, & intended to divert the People.

Suetonius has given us astonishing Accounts of them. (a.) The first he mentions is that of (a.) *Sueton. Caesar*, the exorbitant Preparations for which drew such an Affluence of Strangers from all Parts, to *Rome*, that they were forc'd to take their Lodgings under Tents. As for the *Naumachia*, or *Naval Combat*, which the Emperour *Claudius* caus'd to be held in the *Fucinian Lake*, between two Fleets, each of 50. Gallies of three & four Benches of Rowers, the one from *Sicily*, & the other from *Rhodes*, in which Gallies were several Thousands of condemn'd Malefactors (†) for Combattants, *Suetonius* (b.) and *Tacitus* (b.) *Claud. C. 21.* (c.) don't agree in their Relations of them. *Dion.* C. 21. and after him *Xiphilinus*, do however confirm the (c.) *L. 12.* Number of 50. Gallies on each Side. (††)

As a *Prælude* to the Combat, a *Triton* was made to ascend from the Bottom of the Lake, by Means of an *Hydraulick Machine*, who gave the Signal to Battle, by sounding his Horn. *Nero*, to give the greater Splendour to these Diversions, caus'd all Sorts of Sea-monsters, of a prodigious Bulk, to swim in his *Naumachia*. (d.) (d.) *Sueton. Nero, C. 12.* Among all these *Naumachias* the Author has pitch'd upon that of *Domitian* to embellish this Work, as being one of the most magnificent, and of which the Structure is plac'd among the other stately Buildings rais'd by this Emperour. (e.) For this End he caus'd a *Pond* to be dug on (e.) *Sueton. Domit. C. 5.* the Brink of the *Tyber*, and to be surrounded (f.) *ib. C. 4.* with Buildings, (f.) in the ninth Region, (g.) where (g.) *Onuphie Pauvin Dict. Urb. Rom.* were seen almost entire Fleets, rang'd in Battle Array. The Author has follow'd the Design of the adjoyn'd *Medal* of *Domitian*, which is well known. This *Theater* however was not of as long

(†) So it is in the German Original; the French Translation gives it, In which were several Thousands of Combattants, besides those who were under Condemnation of Death: but the former is the most probable.

(††) The Emp. *Heliogabulus* exhibited a *Naumachia*, which he caus'd to be fill'd with Wine, instead of Water. *vid. Collic.*

long Duration as it's Grandeur deserv'd : For of the Stones of it was built the *Circus Maximus* in the Time of *Trajan* the Emperour : So that this Edifice owes the Preservation of it's Memory more to the Pen, and this Medal, than to it's Marble. *Martial* seems to have had an Eye to this *Naumachia* when he says.

Hanc norint unam secula Naumachiam.

Vid. Hieron. Mercur. de arte Gymnast. L. 3. C. 13.

Plate, VII.

The FORUM TRAJANI, or TRAJAN'S SQUARE.

We could think of no surer Method to give a View of the exquisite Magnificence of this Place, than by following the Designs, which are left us in the adjoyn'd Medals.

That which presents it-self chiefly to our View in this *Forum*, is the *Ulpian Basilick*. A. *Vitruvius* tells us, (a.) that the first *Basilicks*, so call'd, were us'd as Bars, or Courts of Judicature, in Publick Squares or Market-Places, for the Administration of Justice, upon a Tribunal or Bench, something elevated. The open Colonnade, which adorns the Front, serv'd for the Confrontation of the Parties, and likewise as a Meeting-place for Traders, like our Exchanges. The Medal, A. discovers only the outward Front, which did not consist, as usually, in a double Order of Columns rang'd one above the other, but of one single Row, which were so much the more lofty. *Publius Victor* (b.) observes the precise Situation of this *Basilick* on *Trajan's Forum*, in the eighth Region. We yet see in *Nicephorus*, (c.) that in his Time the Senate was convok'd to the *Basilick*, call'd the *Ulpian*. The Groups of Triumphant Chars, the Statues, & Trophies, which crown'd the Entablatures, were, according to *Aul. Gell*; of Brass gilt.

The rest of the Buildings, which form'd a Square of a regular Structure, are distinguishable by the Medal, B. which represents one Part of them. As the *Romans* took their Models for building Squares, or Market-places, from those of the *Greeks*; and as these latter delighted very much, according to *Vitruvius*, (d.) in great Numbers of *Statues*, between the Pillars, and in Niches, it is this Ornament we have here chiefly to admire : Since the whole Square, from Top to Bottom, excepting only the open Arches, and the Shops for Money-changers & Goldsmiths, who sold the Prizes for the Gladiators, was so crowded with *Statues*, that it was with Reason *Cassiodorus* said; *Even those, whose Thoughts are the most taken up with their Affairs, must look upon Trajan's Square with Eyes of Admiration* (*Trajan's Forum vel sub assiduitate videre miniculum est*) *Ammianus* call'd it, *singularem sub Caelo Structuram* (a) *Structure not to be match'd under the Clouds.* *Apollodorus*, who built it, took Care to accommodate it to the Shews of the Gladiators, after the Manner of other Squares, by crowning the Tops of the Buildings with Platforms, & Balustrades, for the Conveniency of the Spectators. *Xiphilinus* after *Dion*, mentions *Trajan's* fa-

mous Library, as one of the chief *Ornaments* of this *Square*. *Vopiscus* makes mention of it likewise. (e.) The Center of this *Square* is yet to be discover'd by the *Colossal Column C.* which bears the Name of *Trajan's*. It was formerly 119. Foot high, but at present only 113. including the Statue of *St. Peter*, now at the Top of it, in the Place of *Trajan's*, which was 6. Foot higher.

In the Inside is a winding Stair-case of white Marble, the Stones of which are so exactly fitted one to the other, that the Joynts are not visible. On the Outside is a fine *Basso Relievo*, Snake-wise, or wreath'd, representing the *Heroick Actions* of this incomparable Prince, and particularly those against the *Dacians*. It bore originally a *Statuam pedestrem*, or Statue at full Length, of this Emperour, of Brass gilt, & 19. Foot high, holding in his right Hand a Globe, and in his left a Scepter, of the ancient Form. *Pope Sixtus, V.* caus'd the Statue of the Chief of the *Apostles* to be plac'd in the Room of it, as the most glorious Trophy upon the *Anticristian* conquer'd *Rome*. Those who are curious of having a particular Account of the *ancient Figures*, which are handed down to Posterity, in the *Basso Relievo*, may consult what *Alphonfus Ciaccinus* has communicated to the Publick in his Explanations & Plates.

The following was the Principal Inscription or Dedication in the Base.

S. P. Q. R.

Imp. Casari. Divi. Nervæ. Trajano. Aug. Germ. Dacio. Pontif. Maxim. Trib. Pot. XVII. Imp. VI. Cos. VI. P. P. Ad. Declarandum. Quantæ. Altitudinis. Mons. Et. Locus. Tantis. Ruderibus. Sit. Egetus.

Trajan, as one of the best, was the only Emperour, who had the Honour of having his Ashes preserv'd within the Bounds of the City of *Rome*, in this *Column* : The Remains of that Body, so dear to the *Romans*, and the whole World, being there laid up in an *Urn of Gold*. *Vid. Eutropius*, (f.) *Dionysius*, (g.) & *Cassiodorus*. (h.) On the left Hand of this *Column* was to be seen *Trajan's Triumphal Arch*, D. of which very large Ruins are yet remaining, distinguish'd by Rows of *Figures* in *Basso Relievo*, which represent, as those upon the *Column*, the Deeds of this good Prince. *Ammianus* & *Publius Victor* (i.) make Mention of the Temple E. standing in this *Square*, as an accustomed Embellishment. According to the Testimony of *Spartianus*, (k.) the Emperour *Adrian* & the Senate caus'd it to be built in Honour to *Trajan*. Here was likewise plac'd by their Order a large *Equestrian Statue of Brass* F., representing the Emperour *Trajan*; which has induc'd the Author, for Symmetry's sake, to take the Liberty of placing another such Statue opposite to it, tho' the abovemention'd *Authors* make no Mention of any such.

On that Side of the *Square*, which the Section of the Plate hides from our Sight, was probably the Place destin'd for treating Publick Affairs, call'd *Curia*, an essential Part of such Squares.

The Undertaking of levelling *Mount Quirinal*, to render this *Square* even, (as we learn by the Inscription) is alone sufficient to enhance the

(c.) in Aurel. Tac. & Prob. C.

(f.) L. 8. (g.) in Hadrian. (h.) Fulvius D.

(i.) in Reg. 8. E. (k.) in Hadrian.

F.

the Ideas we must necessarily have of the vast Treasures employ'd in these Buildings.

Plate, VIII.

ADRIAN, the EMPEROUR'S MAUSOLEUM,
and BRIDGE, in ROME,

The Remains of which is now known by the Name of the Castle of St. Angelo.

The Bridge of *Ælius*, which bears the Name of it's Founder, the Emperour *Ælius Adrianus*, has to this Day preserv'd so large Remains of it's ancient Magnificence at Rome, that this Design of it may seem superfluous to those, who will be content with what is yet to be seen of it there, together with the sundry Designs of it, which have hitherto been made publick. But the fine *Medaillon*, (or large Medal) which is preserv'd in the *Cabinet of France*, and which we have added to our Plate, giving us a more exalted Idea of it's former Lustre, and shewing us very plainly what this Bridge has lost, since the two Arches, at the two Extremities it, have been bury'd in the Ruins of the ancient Key of the *Tyber*, (a.) as well as by other Alterations it has been liable too in latter Ages; the Author has, on this Consideration, been induc'd to transmit this Building to the Eyes & Memory of Posterity, together with the *Mausoleum* adjoining to it, so as it appear'd in it's pristine Glory.

(a.) Sueton. Aug. C. 30

(b.) In Vita Hadr. (c.) In Hadr. (d.) de XIV. Reg. Urbis Romæ, Reg. IX. *Dion. (b.) & Spartan. (c.)* tell us, that *Augustus's* Sepulchre being fill'd with the Ashes of the Imperial Family, *Adrian* caus'd that *Mausoleum*, which his Name renders yet illustrious, to be erected for him, and his Successors. According to their Accounts, *Pancirollus (d.)* was in the right to comprize these two Buildings in the Word *Hadrianeum*. Besides, the Neighbourhood, of another Bridge call'd the *Triumphal*, (*Pons Triumphalis*) which cross'd the *Tyber* at a very small Distance from this, is a sufficient Proof, that this Bridge of *Ælius's* was built for no other End than to give a greater Lustre to the *Mausoleum*. Ancient Inscriptions learn us further, that this Monument (*Moles Adriani*) was appropriated to the Sepulture of the *Antonines*, as that of *Augustus* for the *Augustus's*.

(c.) L. I. C. 18. (f.) de Bello Gothico.

Under the Pontificate of *Gregory the Great* it was first call'd by the Name of *St. Michael*, and it was converted into a Fort under the Pontificats of *Alexander, V. Pius, IV. & Urban, VIII.* The square Figure of it below, and the Round above, are yet perceivable, and agreeable to the Description given us of it by *Procopius. (e.)* The second Story was adorn'd with Columns & Statues, mention'd likewise by *Procopius. (f.)* It was divested of these Ornaments in the second *Gothick War*, when the *Greeks & Romans* made Use of this Place as a Retreat, to secure themselves from the Attacks of the Barbarians, and were in the

End oblig'd to break these Statues in Pieces, and make Use of the Stones for their Defense.

After this Desolation the Pillars were adjudg'd fitter to embellish other Buildings than a Place of War. Accordingly fourscore of them were employed in adorning the Church of *St. Paul at Rome*; according to Writings found by *Father de Montfaucon* in a Convent, and mention'd by him. (g.) The large brazen Pine-apple, which crown'd the Top of this Edifice, is yet to be seen in the *Belvedere*. Next to the Inscriptions of *Marcus Aurelius, Verus & Commodus*, the eldest is to be seen in the Collection of *Gruterus*.

(g.) In his Travels into Italy p. 449.

T. Ælio Cesar. Divi. Hadriani Aug. F. Cos. II. F.

As for the Columns, the lesser Medals, which have represented this Bridge, seem to have omitted them only for Want of Room.

Plate, IX.

An ELEVATION of DIOCLESIAN'S BATHS,
in ROME,

According to the Ground Plan made of them by that famous Architect *Serlius*, and taken by him, with the greatest Exactitude imaginable, from the Remains of the ancient Foundations.

Plate, X.

The PALLACE of DIOCLESIAN, at SPALATO,
formerly call'd Salona, or Salona. (*)

If *Messrs. Spon & Wheeler* had, among their other curious Enquiries, in their Travels to Greece, apply'd themselves something more to Designs, we might by their Means have had a more exact Knowledge of those *Roman Antiquities*, whose Remains have been the best preserv'd from the Injury of Time, and have not been entirely destroy'd by the Fury of barbarous Nations. The Etymology of the Word *Spalato*, which the Moderns believe to be deriv'd from *Palatium* is no Way improbable; since the Publick Seal of that City bears to this Day a *Pallace*; and in Reality this City of *Spalato* arose out of the Ashes of the ancient *Salona*; and of the *Pallace*, which *Dioclesian* built there for his Retreat, after having quitted the Imperial Purple, in the 28th Year of his Reign. *Eusebius (a.)* tells us, that this *Pallace* was first destroy'd by Fire, occasion'd by a Clap of Thunder. What is yet remaining of it, which now forms one Part of the Town-wall, (**) is a great Square; that Side towards the Sea, presents it-self to the immediate View of those who enter into the Haven. There is yet standing Part of a Gallery, with Windows, Inter columns, and a Frize of the *Dorick Order*. The new Fortifications, which have been added to each End, are here purposely omitted, the Author's Design

(a.) L. 8. C. 29.

F 2

(*) *Collier*, in the Article of *Spalato*, says *Dioclesian* was born at *Salona*, about a League from *Spalato*; but in the Article of *Salona* he says: It is 5. Miles North of *Spalato*, which rose from its Ruins.

(**) So it is in the French Translation, but the German Original says: Which is now taken in by one Part of the City of *Spalato*. *Collier* from *Spon* says: The Walls of *Diocletian's Palace*, which contain the two thirds of the City, &c.

sign being only to represent *Dioclesian's Palace* in it's ancient Lustre. Each Façade is about 500. Foot (†) long, and 50. Foot high; the 4. Corners being fortify'd by square Towers, and in the Middle of the 3. Sides, which bear towards the North, East, & West, by two Hexagons, which flank the 3. Gates of the Pallace, viz.

- B. (1.) The principal Gate towards the North, B. which fac'd the City of *Salona*, and was call'd the *Golden Gate*. On each Side of it were two Niches, (the Statues of which are now lost) and it was adorn'd above with Pillars. (2.) The Gate towards the West, A. formerly call'd the *Iron Gate*, which is yet entire, excepting the two Stair-cases, which were ruin'd in the *Candian War*. It is now call'd the *Gate of Freedom*, as having been some Time an Asyle, or Place of Refuge. The Wall on this Side is very much ruin'd, & the City enlarg'd by it's Spoils. (3.) The Gate towards the East, call'd, in the Time of the Romans, the *Brass Gate*. C. It is at present, as well as the *Golden Gate*, and the greater Part of the Windows, wall'd up by a Wall of free Stone. There is yet to be seen within these Walls the Temple D. on the Outside an Octagon, and within round: The Height of it to the Roof is 62. Foot, and the Breadth of each Side of the Octagon, 22. Foot. The Vaulted. Roof is of a fine & solid Structure. For the Remainder of it, a better Idea may be rais'd, by a View of the Designs of the Plan, and of the Elevation. We shall only further observe, that the Pillars were of Granite, and their Chapiters of white Marble; and in the Inside of the Temple are yet to be seen some ancient Hieroglyphicks, in *Basso Relievo*. This Temple was dedicated to *Jupiter*, one of *Dioclesian's Idols*, from which he caus'd himself to be nam'd *Jovian*, aspiring to almost Divine Honours, after the Example of *Maximian*, his Copartner in the Government, who surnam'd himself *Hercules*.

The modern Tower, which has been added to it, and rais'd upon the Remains of the ancient Columns, has it's Beauties; but it were to be wish'd these Columns were as ornamental as in their pristine State; it would not in the least derogate from the Sanctity of this Temple, now it is appropriated to the Worship of the true God, and become a Cathedral.

- E. The round Temple E. was formerly sacred to the Goddess *Venus*. It's Porch & Frontispiece take up the whole Breadth of the inward Court, and was supported by four Columns of Granite Marble, of the Corinthian Order, dispos'd in such Manner as is to be seen in the Design, Plate XI. The third Temple, F. which was square, was originally dedicated to *Cebele*, but is now consecrated to *St. John*. There is nothing remarkable in the Structure of it, but, like other Temples of the Ancients, it has no Light but what it receives at the Gate.

- H. There is another small round Temple, which can't appear in the View of this Design, and which is almost totally ruin'd. There yet remains the Base of a great Column H. on the

Top whereof was formerly a Statue; which has induc'd the Author to place another at such a Distance as contributes to the Symmetry of the Plate. The ancient Inscription, which is to be seen almost entire upon a Stone in the new Steeple, tells us, that *Tiberius* caus'd *Salona*, which had been destroy'd not long before his Time, to be rebuilt, after having erected it into a Roman Colony.

Tib. Caesar. Divi August. F. Augustus Imp. Pont. Max. Trib. Potest. XXX. Cos. II. a Colonia Salonem ---

Plate, XI.

This Plate contains 5. Designs.

- I. A Ground-Plan of the Octagone Temple of *Jupiter*, which *Dioclesian* the Emperour caus'd to be built in the Middle of his Pallace, at *Spalato*.
- II. An Elevation & Section of this Temple, as it is at this Day to be seen, excepting the Statues.
- III. A Prospect of the inward Square, with what is remaining of the ancient Colonnade, since this Pagan Temple has been converted into a Christian Cathedral, with the Addition of a high Steeple.
- IV. *Dioclesian's Aqueducts*, from *Salona* to *Spalato*.
- V. The Gate of *Spalato*, leading towards the North, call'd the *Iron Gate*.

Plate, XII.

This Plate contains 4. Designs.

- I. A fine Temple, which is to be seen without any Inscription, upon a large Medal of *Tiberius*, in the Cabinet of the Kings of France. By it's Appearance it seems to have been dedicated to *Jupiter*.
- II. The Temple of the *Vespasians* in the Capitol, viz. of *Flavius*, the Father, and *Titus & Domitian*, his Sons; in which are to be seen all their Statues. *Titus* having dedicated it to his Father, and *Domitian*, who pretended to the Apotheos (*) in his Life-time, having plac'd his own & his Brother's Statue there.
- III. *Marcellum*, an ancient Building of Rome, which owes it's Origine to the Emperour *Augustus*. If *Xiphilin*. has taken *Dion*. right, in his Life of *Nero*, it was but a Butchery; But it has more the Appearance of a Temple or Basilick.
- IV. The Temple of *Jupiter*, with the Portico, which the Emperour *Alexander Severus* consecrated to this Deity, after having reveng'd the Insults he had receiv'd from *Artaxares*, King of Persia.

Plate,

(†) The German Original has it: 5000. Foot,

(*) Or Ceremony among the Romans when they deify'd their Emperours, or others, who had deserved well of their Country.

Plate, XIII.

The RUINS of the CITY of PALMYRA,

An ancient Republick in the Palmyrian Syria, built by Solomon, embellish'd by Seleucus, Successor to Alexander, enlarg'd by the Emperour Adrian, pillag'd under the Emperour Aurelian, A.D. 270. and at last totally ruin'd by the Arabians. These Barbarians make it so dangerous to come to a Sight of these Ruins, that since the Design publish'd by Mr. le Brun, in his Travels to the Levant, this is the first which can confirm the Truth of the former to those who are Admirers of Antiquity: Because it not only agrees with this Design of Mr. le Brun's, but also with that taken by Order of the King of Sweden by some Swedish Gentlemen, coming from the East.

Thus it was the Greeks & Romans call'd this Metropolis of the Palmyrian Syria; (a.) But the Arabians yet call it by it's original Name *Tadmor* or *Thamar*, given it by King Solomon, it's first Founder; (b.) But these Barbarians have not been so carefull to preserve what was remaining of it's magnificent Ruins, after the Destruction of it, A.D. C. 270. under the Emperour Aurelian, for it's Rebellion against him. The Imprisonment of their valiant Queen *Zenobia* was not one of the least Occurrences, (**) which render'd this City famous. It is more difficult to determine the Fate of this City under the Dominion of the Syrians and Persians, than to know it's Destiny since the Conquest of it by Alexander the Great, and afterwards by the Emperours Trajan and Adrian, which is in a great Manner deducible from the Greek Inscriptions yet visible there. Messrs. Edwards & Smith have laid them open to the Republick of Letters with a great deal of Exactness, under the Title of *Inscriptiones Græcæ Palmyrenorum*, A.D. 1695. The Words, Of the Senate & People (H. BOT AH KAI ΔΗΜΟΣ. S. P. Q.) found on almost all these Monuments, sufficiently evince, that Palmyra always retain'd a free Republican Government. We learn further by these Inscriptions, that Seleucus, Successor to Alexander the Great, far from destroying this City, embellish'd it to such a Degree, that it was with Reason the Palmyrians fix'd their Epoke from the Reign of this generous Prince. If we had no other Account of Adrian's Generosity (which Palmyra receiv'd as many Marks of as Athens, and even from him to be surnam'd *Adrianople*) we might form an Idea of it from the Inscription which is found at the Entrance into the Temple of Jupiter Belus. But the most certain Proofs, as well of this City's having been repair'd and enlarg'd under this Emperour, as of it's ancient Lustre, are the Scattered Ruins, which neither Time, nor the barbarous Severity of the Arabians, have been able entirely to destroy; Tho' the Inhumanity of these latter to Travellers is the Reason why we are

hitherto so little acquainted with the noble Remains of Antiquity, which are found in the Regions they inhabit.

M. L. Hallifax was, I believe, the first, who gave a circumstantial Relation of them, (c.) and Mr. le Brun (d.) the first, who caus'd them to be engraven, from Designs he had receiv'd from others. To copy after so ingenuous a Man would have been to no Purpose, if we had not something different, and even better, to communicate to the Publick; but we have been so fortunate to discover another Design, which, besides the Advantage of being an Original, has that of having a great Resemblance to the Design taken by Order of the King of Sweden. This we can aver with the greater Assurance, as we had the Opportunity, when several Swedish Officers pass'd thro' Vienna, of comparing them together; as likewise of seeing several other Turkish Draughts, which the King of Sweden caus'd to be taken, during his Residence at Bender, by 3. Swedish Gentlemen, Messrs. Spar, Leven & Gyllenschip. (***) And tho' by the Manner of the Drawing 'tis discernable, that the Design of Palmyra was not of the same Hand as the other; However, as the great Conformity of the Swedish Palmyra with that of Mr. le Brun's, & ours, serves as an Evidence for all three, the Author gladly embraces the Opportunity of giving this Satisfaction to the Publick. In his Design is a Temple with a vaulted Roof, which is not in Mons. le Brun's, but is in the Swedish Design. It is perhaps the Temple of the Sun, mention'd by Vopiscus, of which he assures us, that after it's having been pillag'd by the Souldiers, it was repair'd, and brought to Perfection by Aurelian the Emperour, which probably happen'd before the Revolt. To conclude, we have no Reason to be surpriz'd, that so much of the Ruins of Palmyra yet remains, whereas there is little or nothing left of those of the Temple of Jerusalem. It was very easy for the Romans to convey away the latter. The Proximity of Places, and the Neighbourhood of the Sea, furnish'd them with sufficient Conveniency: But it was not so with the other, which were at so great a Distance in the Desarts. To all which we may add, that, at the Time of the Destruction of Palmyra, the Power of the Romans was upon it's Decline, and they were neither so magnificent in their Buildings, nor so assiduous in amassing such vast Piles of Marble, as they had been in former Times. This Place was the Bounds of the Roman Conquests, beyond which they could never extend them.

(c.) Acta Societ. Angl. 1695. M. Oa.
(d.) Travels to the Levant.

G

Plate,

(**) The German Original (probably by an Error of the Press) says: *was the least Occurrence, &c.* Collier says, famous mostly for Zenobia, it's Masculine Queen.

(***) The German Original says: Spar, Cose & Gyllenschip.

Plate, XIV.

This Plate contains two Designs.

I. *The STUPENDOUS STONES, call'd STONE-
HENGE.*

Chorea Gigantum, or the Giant's Dance.

They are not far from Salisbury, upon a Plain; and are a Range of Stones of a great Height, rais'd upright by two and two, on the Tops of which a third is laid across, and so form, as it were, so many Gates or Passages. The prodigious Bulk of these Stones (†) are not so surprising, as the Undertaking to range them in that Manner. At first View of them it is easy to conceive, that they are Monuments of so early an Age, as has not left us any Memory of their Foundation: But those, who dispute their being Monuments of Sepulture, must be convinc'd of their Error, if they reflect but never so little upon the most ancient Tombs of the Goths, environ'd with Stones, of which there are several Designs in the Cuts of *Suetia Illustrata*, and in *Wormius Danish Monuments*. (††) Another Circle of Stones, near Oxford, call'd *Rollerich Stones*, confirms the Truth of this Supposition. *Vid. Cambden's Britannia.*

II. *A remarkable THEATER of ROCKS, not
far from SALTZBURG,*

Near the Archbishop's Pleasure-house,
call'd *Hellbrunn*;

Nature has been here the only Architect, and has even exceeded what Art could have done. Two different natural Arches of Rocks, free, and at a small Distance one from the other, form the Entrance, & contribute to the Prospect. The Continuance of the View requires likewise no other Ornament than what Nature has given it, to render it fit and convenient for Stage-plays, which have been frequently represented upon it. The Reverberation of the Sound among the Rocks is very extraordinary.

Plate, XV.

A View of the ISLAND of BORROMEA,

In the great Lake, at the Distance of about a Day's Journey from Milan.

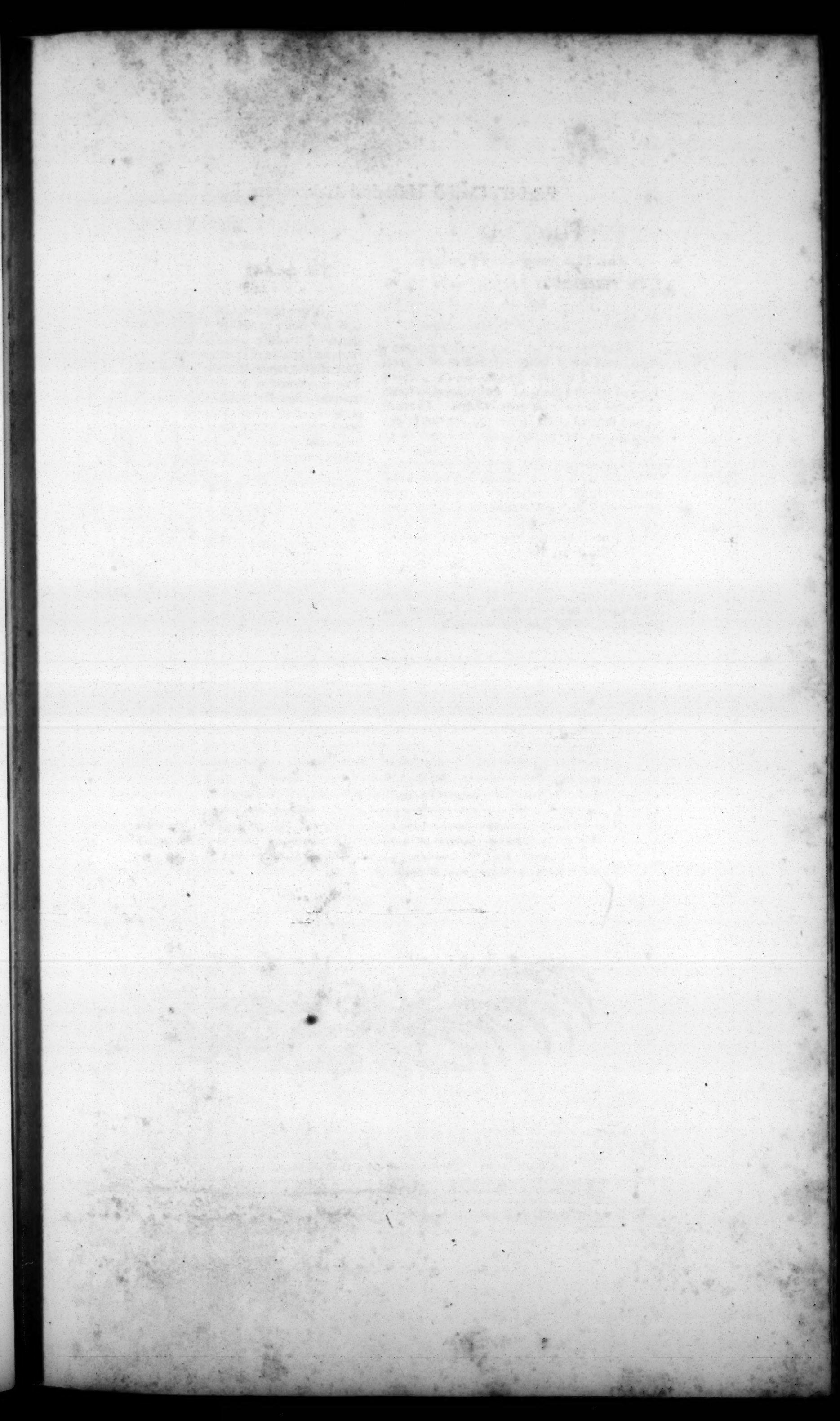
End of the second Book,

(†) Collier says they are huge rough & greyish Stones, Some of them 28. Foot long & ten broad.

(††) Collier, from Speed, says: This Monument was erected by Aurelius, surnamed Ambrosius, King of Britain, to the Memory of his Nobles, treacherously slaughter'd there by the Saxons, on a Day of Parly: But a Book, call'd Stonehenge restor'd, proves it to be a Roman Work or Temple, dedicated to Coelus or Coelum, Son to Aether or Dies, the eldest Gods of the Heathens. That it is a Roman Design, is apparent by the Order & Scheme of the Monument, consisting of four Equilateral Triangles, inscrib'd in a Circle, with a double Portico; a Scheme much used by the Romans in their magnificent Structures; besides that, the Architraves are all set without Mortar, according to the Roman Architecture, wherein it was ordinary to have saxa nullo fulta glutine, &c. Cambden is of Opinion, that these Stones were made upon the Spot by Art. *Vid. Collier under this Article.* Mr. Toland in his Letter to My Lord Molesworth, says: This Monument of Stonehenge, as well as the Circle of Rollerich Stones in Oxfordshire, and the Hurlers in Cornwall were all Temples of the Druids.



The



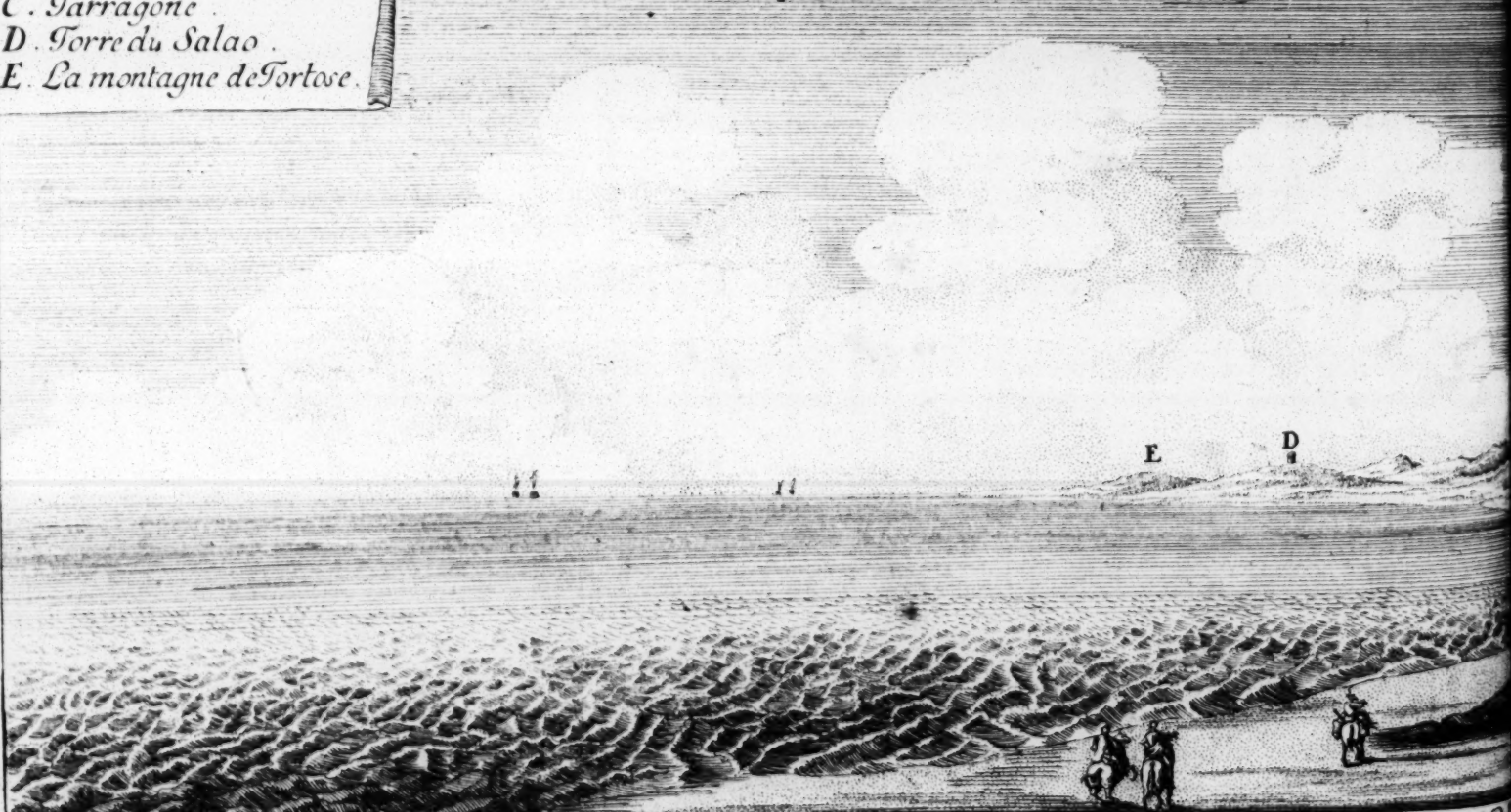
- A. L'Amphitheatre.
 B. le Convent des Trinitaires.
 C. le Château de Cesar.
 D. le Convent de Capucins.
 E. Torre del Mole.
 F. Torre di Salao.
 G. La Montagne de Tortose.



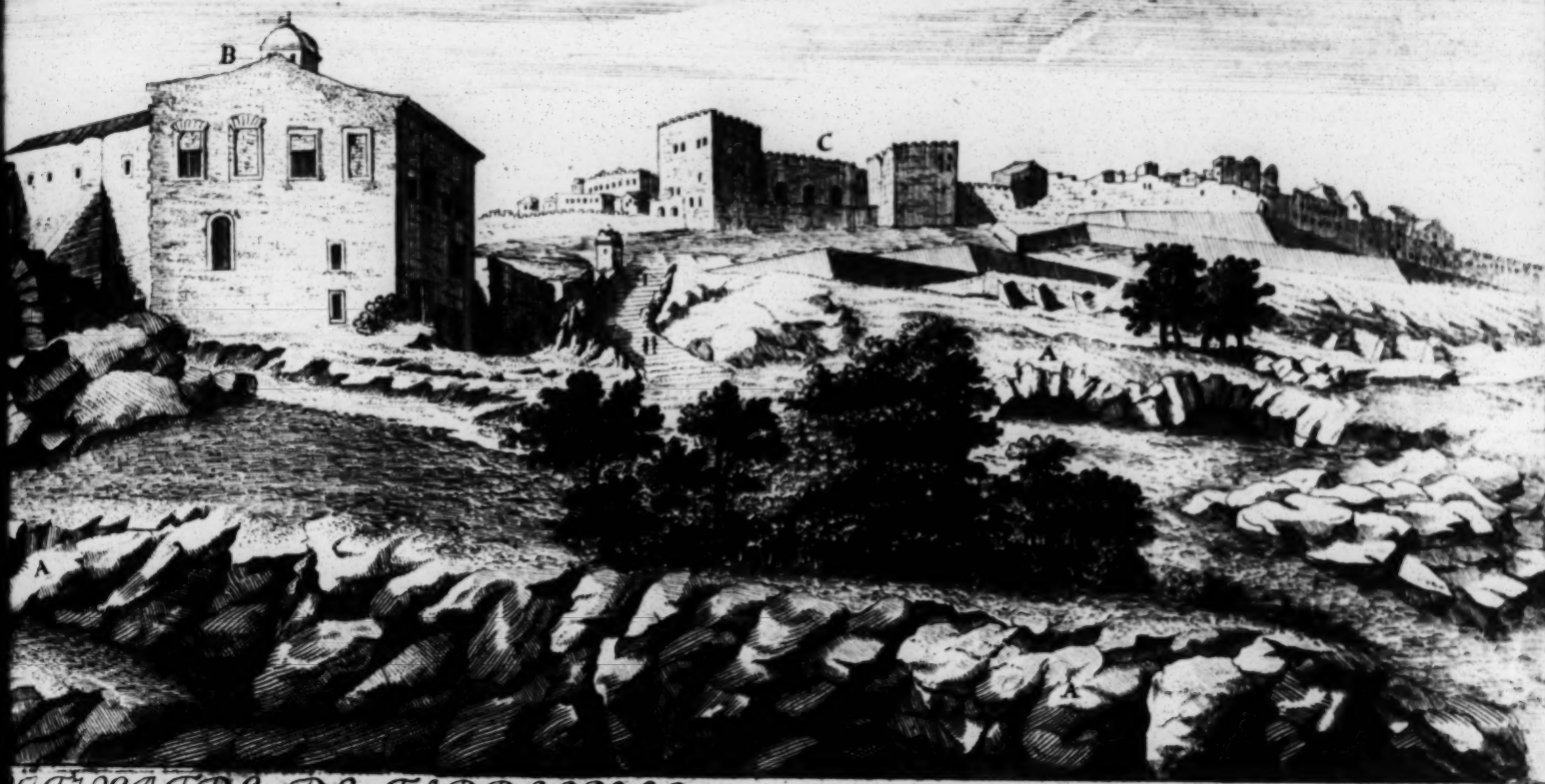
LES RUINES DU GRAND AM
 La tradition l'attribue à Cesar; Dont en effet Tarragone fût la conqu
 COLONIA IULIA VICTRIX (Terme des Colonies de Cesar) TYRRHENA vel
 à été desfiné sur le lieu sous les Auspices de SA MAJ. IMP. et CAT. l'a

- A. Le Mausolée. B. Un bas relief
 représentant deux Romains debout
 qui sont peutêtre les deux freres.
 C. Tarragone.
 D. Torre du Salao.
 E. La montagne de Tortose.

SEPULCRUM CNEI ET PU
 Gentilitium Monimentum Romæ habebant



LE TOMBEAU DES SCIPIONS. C'est à dire des deux grands Capitaines freres
 coup de lance, Surpris par Asdrubal et Masinissa; L'autre fût massacré avec les
 est éloigné de Tarragone près d'une lieue. Les fondements de cette ville ont été l'ouvra
 TADER FLUVIUS ILORCI (quasi horrens) REFUGIT. Cette Situation marque, qu'il ne parle que de la tour, où Scipion



AMPHITHEATRE DE TARRACONE .

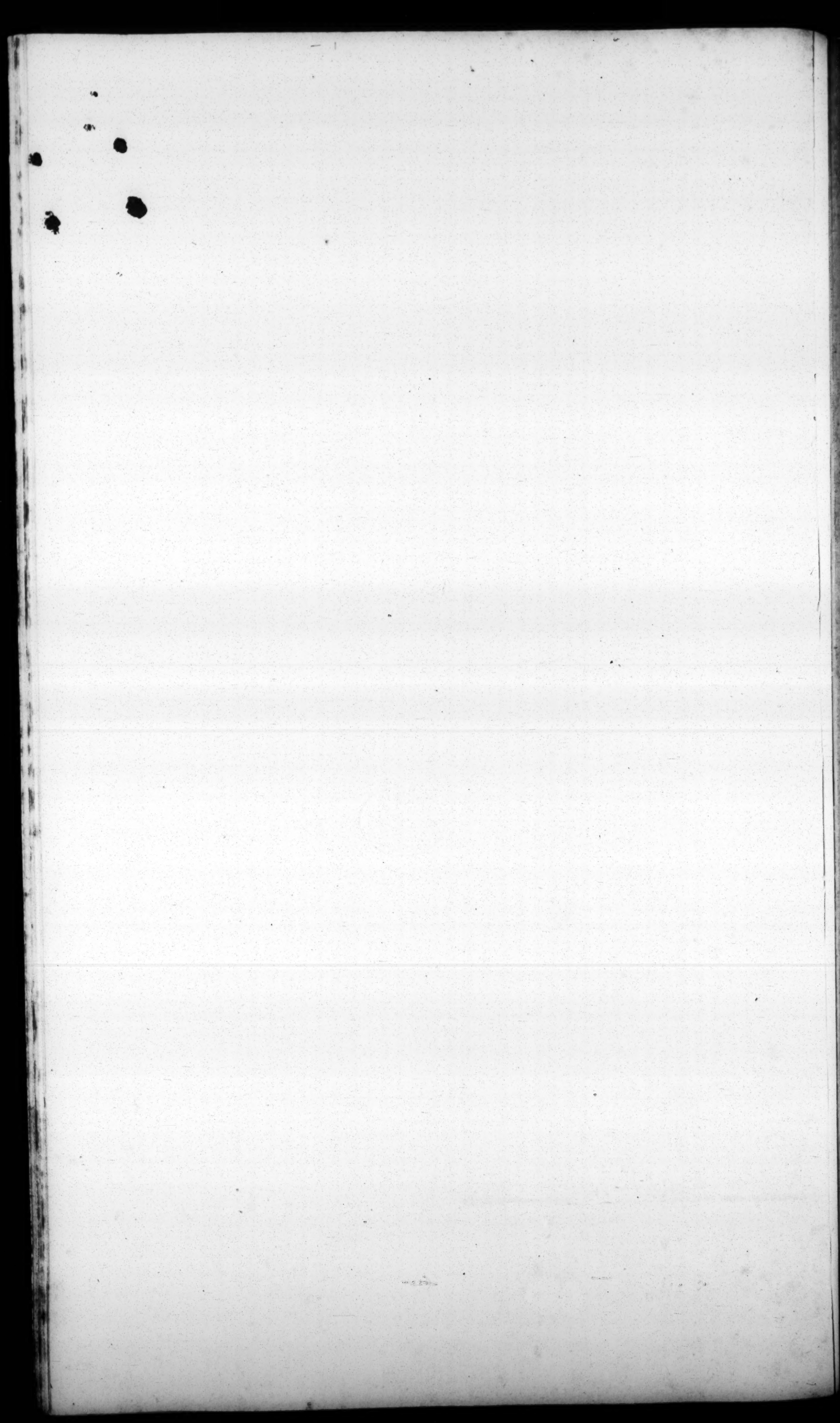
et depuis la Colonie, dite dans les Inscriptions et medailles antiques ,
 OGATA , TARRACONENSIS . Cet Amphitheatre logeant plus de 80000 hommes
 par son Prem. Ingenieur. Matth. Antoine Weisf .

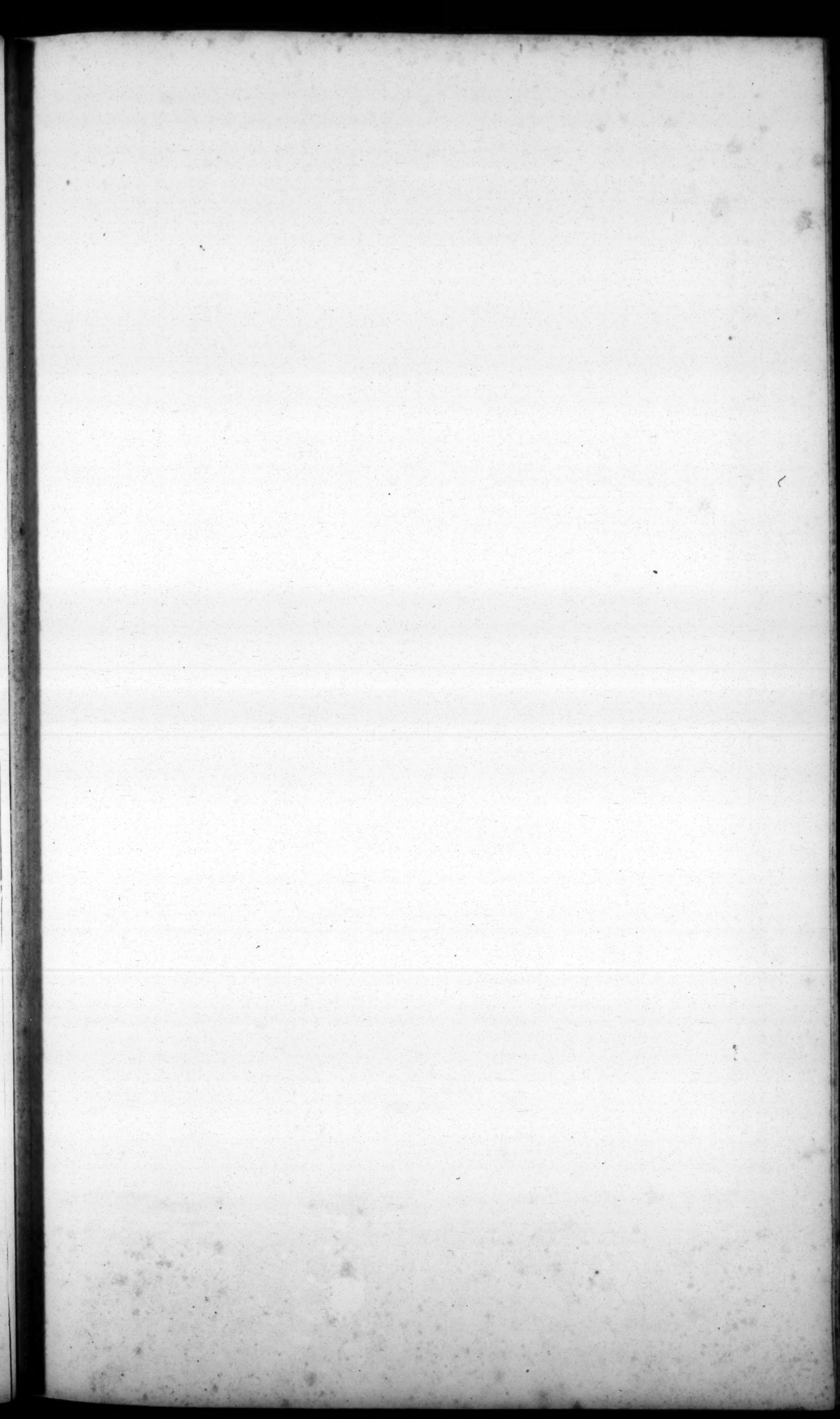
CORNELIUS SCIPIONUM TARRAC .

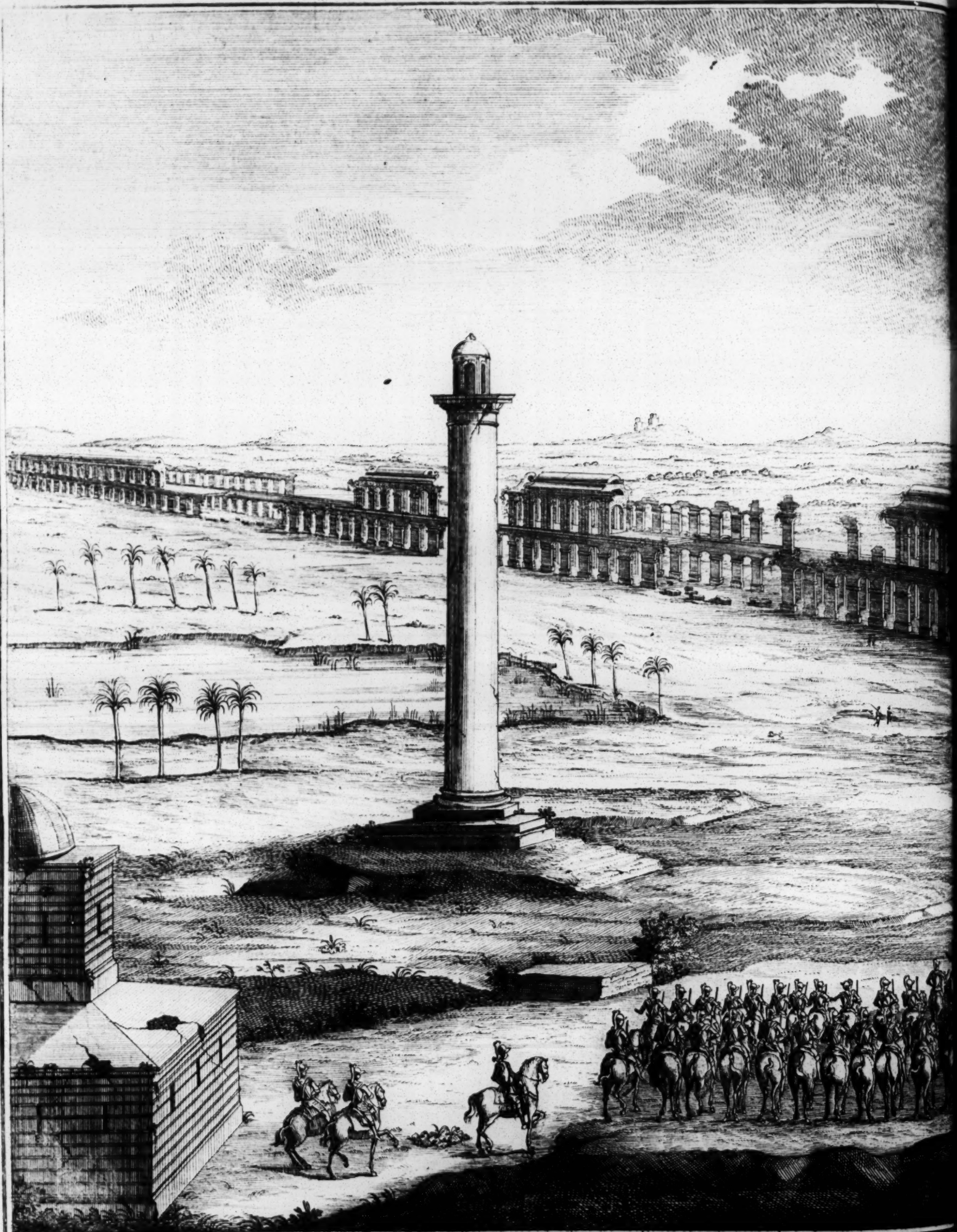
monument extra Portum Capenam cum Statua Ennii qui gentem illustravit
 Liv. L. 38. Val. Max. L. 8. C. 14 .



et Cneus Cornelius . Dont le premier, le pere de Scipion l'Africain fut tue d'un
 29. jours apres en se retirant dans une tour. Liv. L. 25. c. 34. 35. 36. Ce monument
 des Scipions . TARRACO SCIPIONUM OPUS . Plin. L. 3. C. 3. ibidem ROGUM SCIPIONIS
 raet qui fut brulee. Il nous manque le detail de quelque inscription . Le dessein est de la même main .

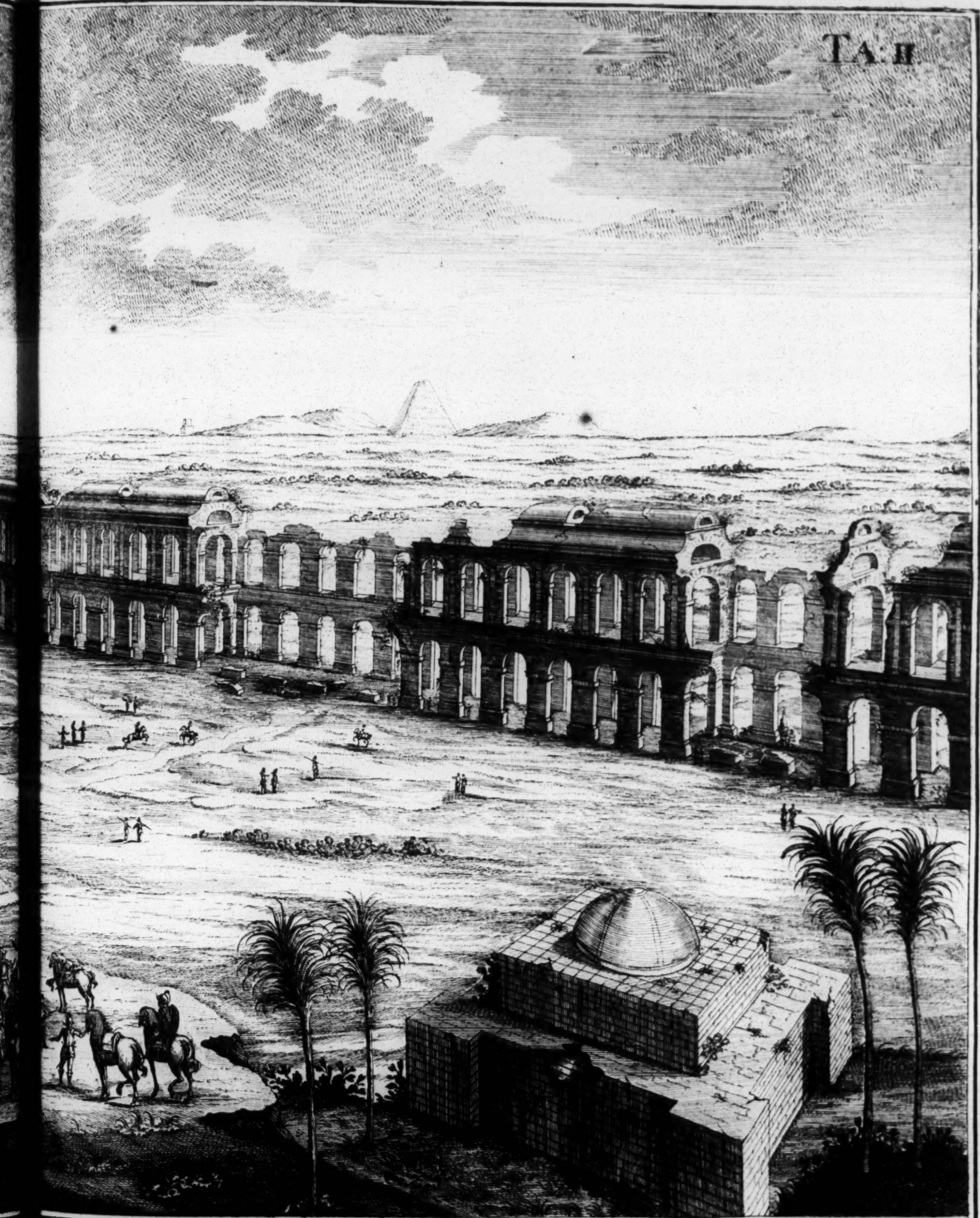




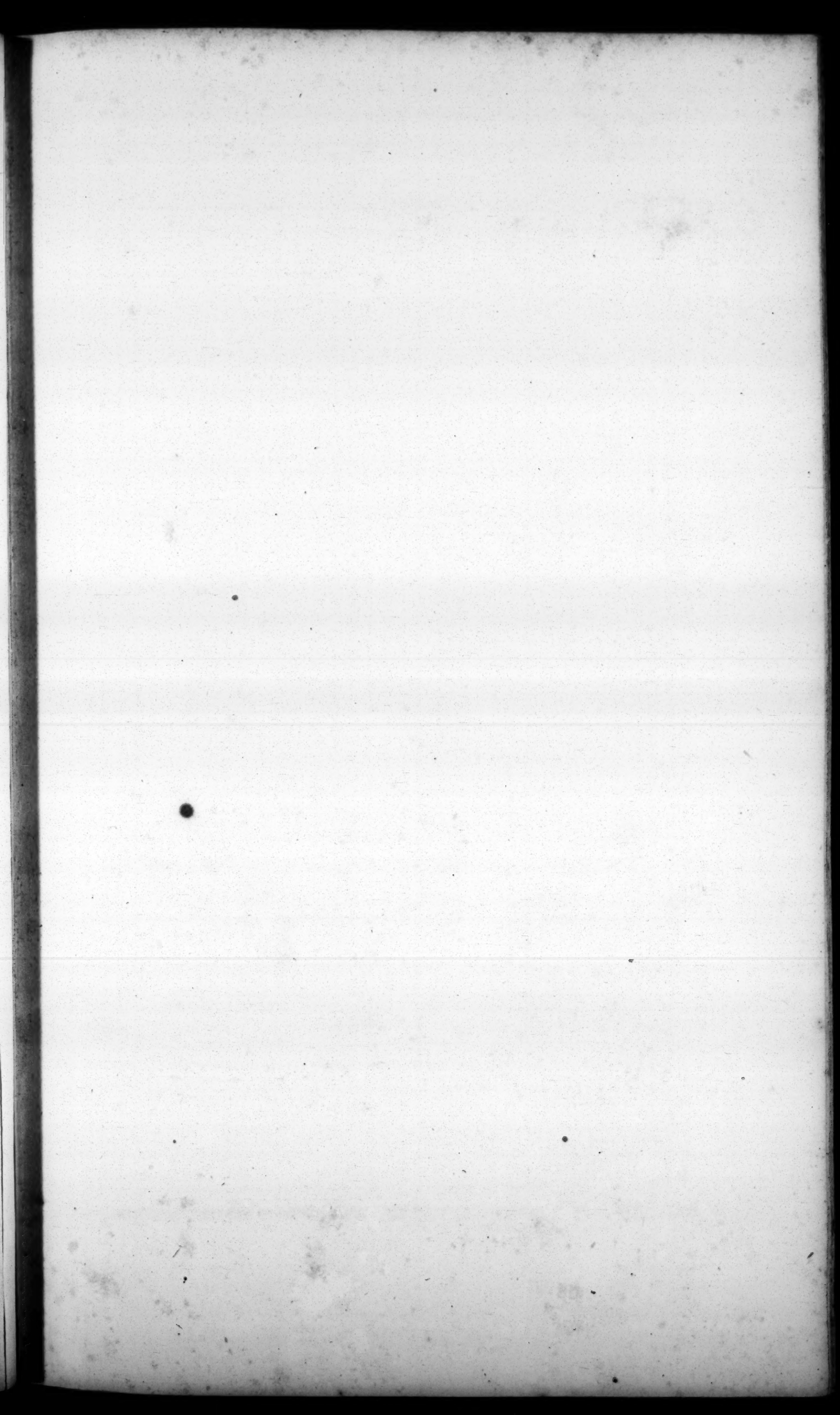


Die Ueberbleibsel der grossen Wasserleitung von Carthago in der Gestalt, wie sie Kais. Carl V. glor. Ged. hat an dem Orte durch Barbalonga bey der Einnahme von Tunis zeichnen, und von Titian die Tapederenien dörichen lassen, wie sie auch S. Kais. Max. Carl VI. wirklich zu ver-
arbeiten befohlen. Dieses Werk ist ein Denckmahl der Römischen Pracht nach der Wieder-
erbauung Carthago unter dem Kais. Augusto. Dessen Vermüthung ist am meisten
der Barbaren der Araber zuzuschreiben seit A. 685.

Cum Privilegio Sac. Caesar.



Les ruines du grand Aqueduc de Carthage, telles que l'Emp. Charles V. de glor. mem. les a fait dessiner sur le lieu par Barbalonga, à la prise de Tunis, en les destinant à des tapisseries par la main de Titien. Comme elles se mettent presently en œuvre par ordre de Sa Maj. Imp. Charles VI. Ce sont des monuments de la magnificence Romaine après le rétablissement de Carthage sous l'Emp. Auguste. La Barbarie des Arabes a contribué le plus à leur destruction depuis l'an 685.

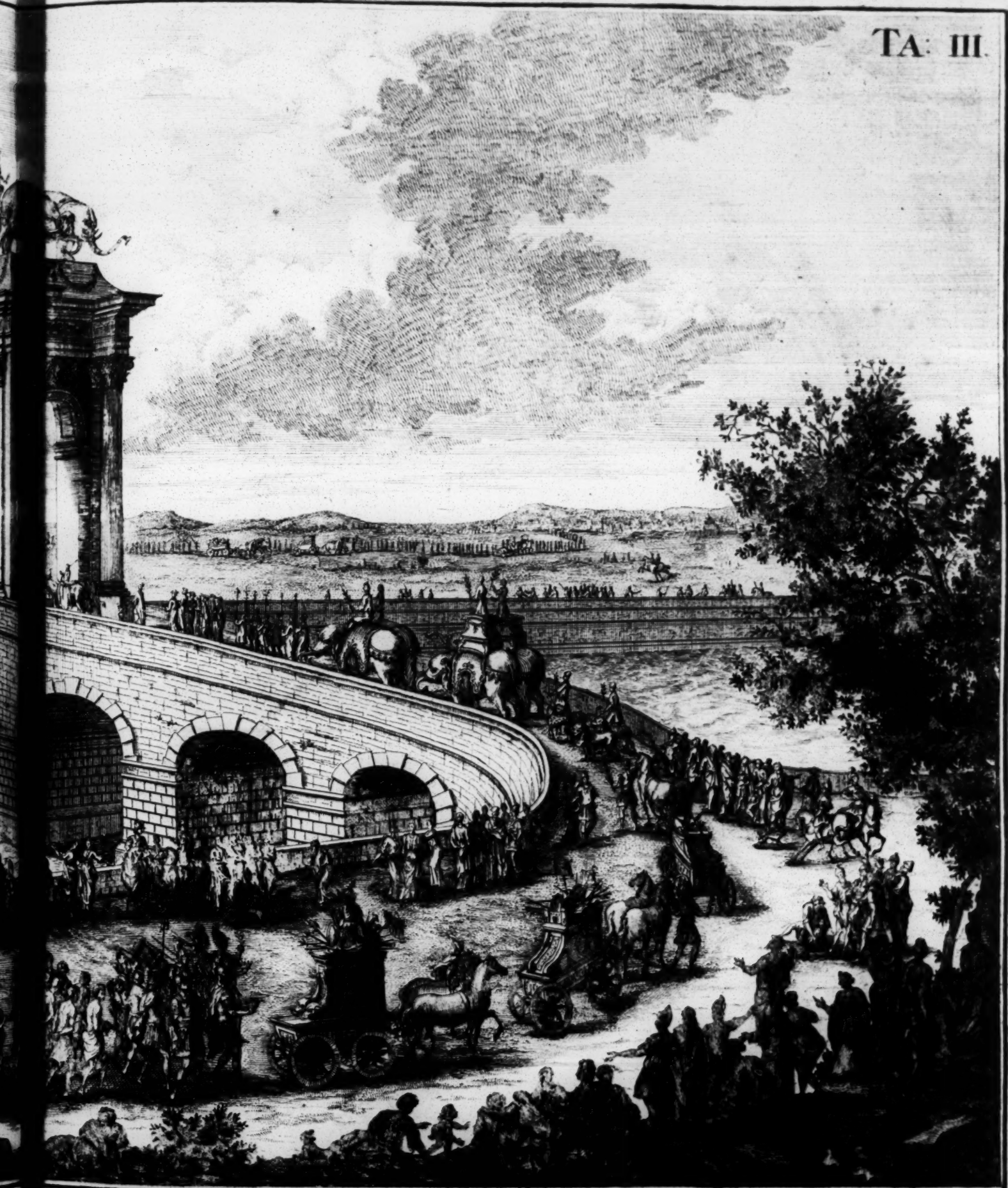




Die Brücke Augusti, welche dieser Kaiser über die Enber
 an der kostbar = gepflasterten so genannten Flaminischen Landstraße
 nach Rimini zum Einzug der Triumpfierenden hat bauen lassen; Samt
 dem Triumpf-Bogen, so man Ihme zu Ehren mitten auf dieser Brücke
 aufgerichtet. Vid. Sueton. Aug. c. 30. Dion. l. 53. und obige medaille.

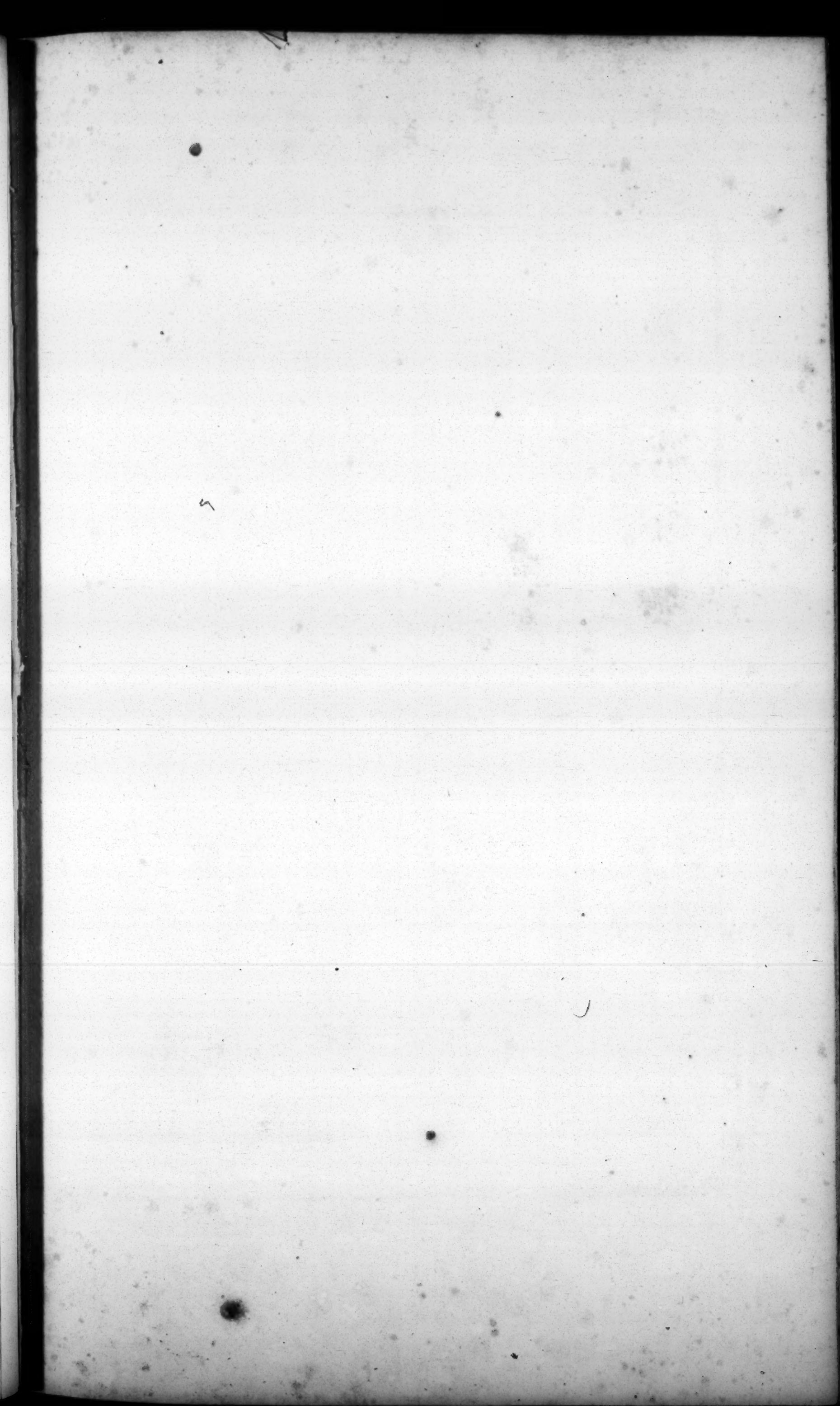
J.B. de C. de

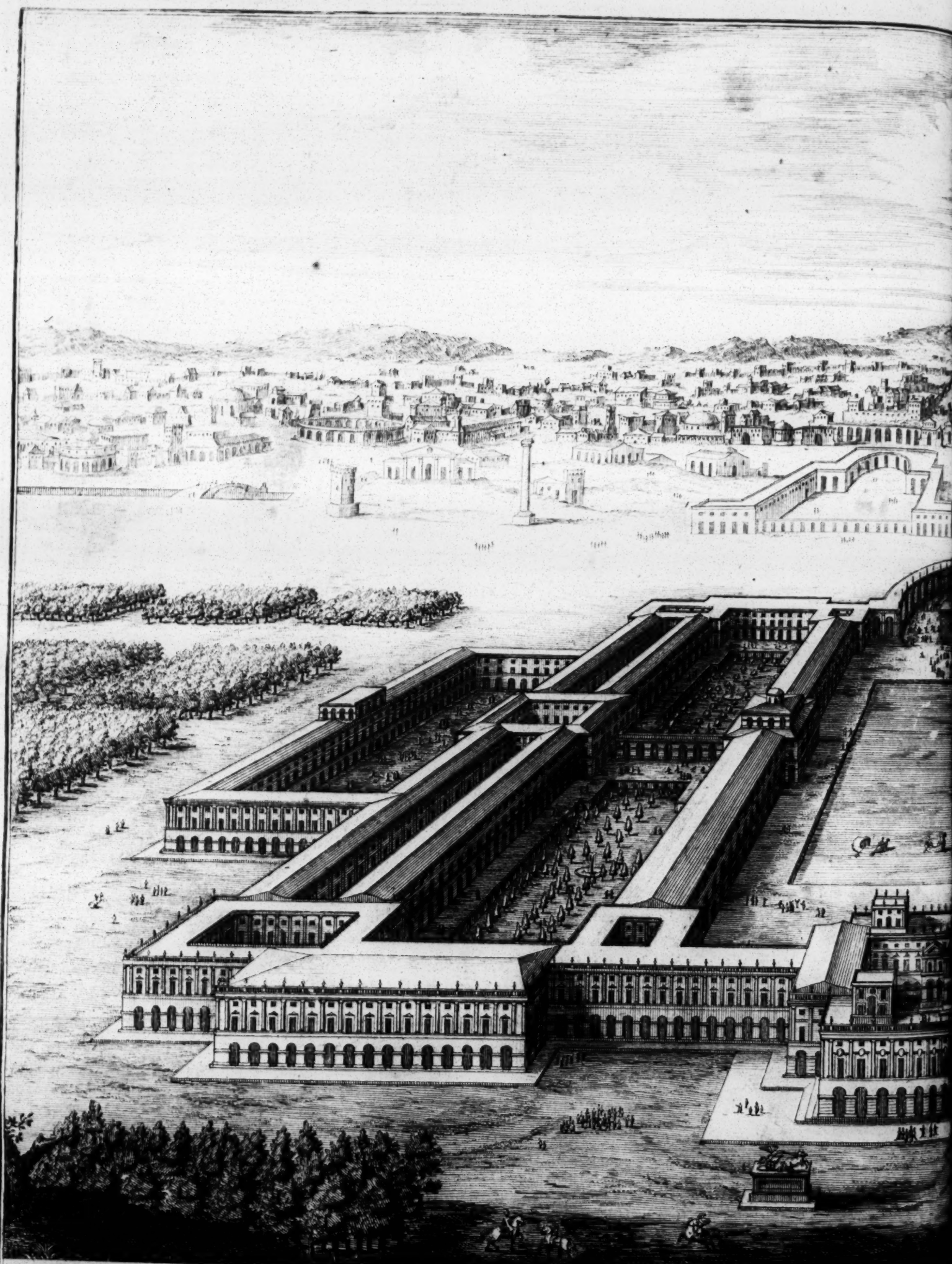
C280



Le Pont d'Auguste, que cet Empereur fit bâtir sur le
 Tibre dans le magnifique chemin Flaminien vers Rimini, pour rendre
 l'entrée des triomphans plus éclatante. On y éleva à son honneur
 l'arc de triomphe qui se voit au milieu, Voyez Suetone. Aug. ch. 30. Dion.
 L. 53. et la médaille ci jointe.

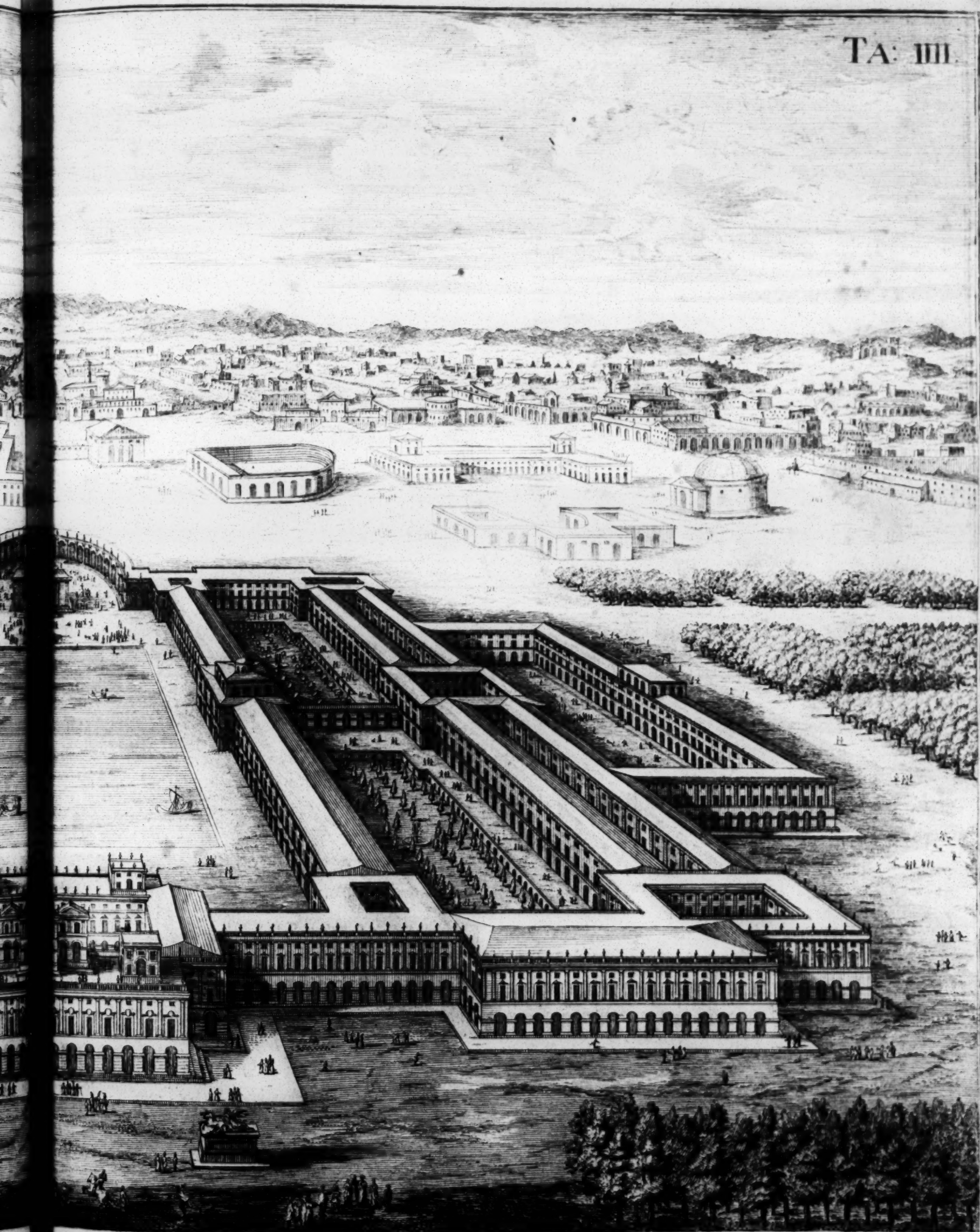
Bellin del. Goussier sculp.





Domus aurea Neronis. aus welchem Herlichen gebäu diese versenkung
 Roma domus fiet, Vejos migrate Quirites,
 Si non et Vejos occupat illa domus. Suet. Aurel. Vict. Tacit. Sulpit. *lib. 1.*

J. B. F. v. E. delinavit



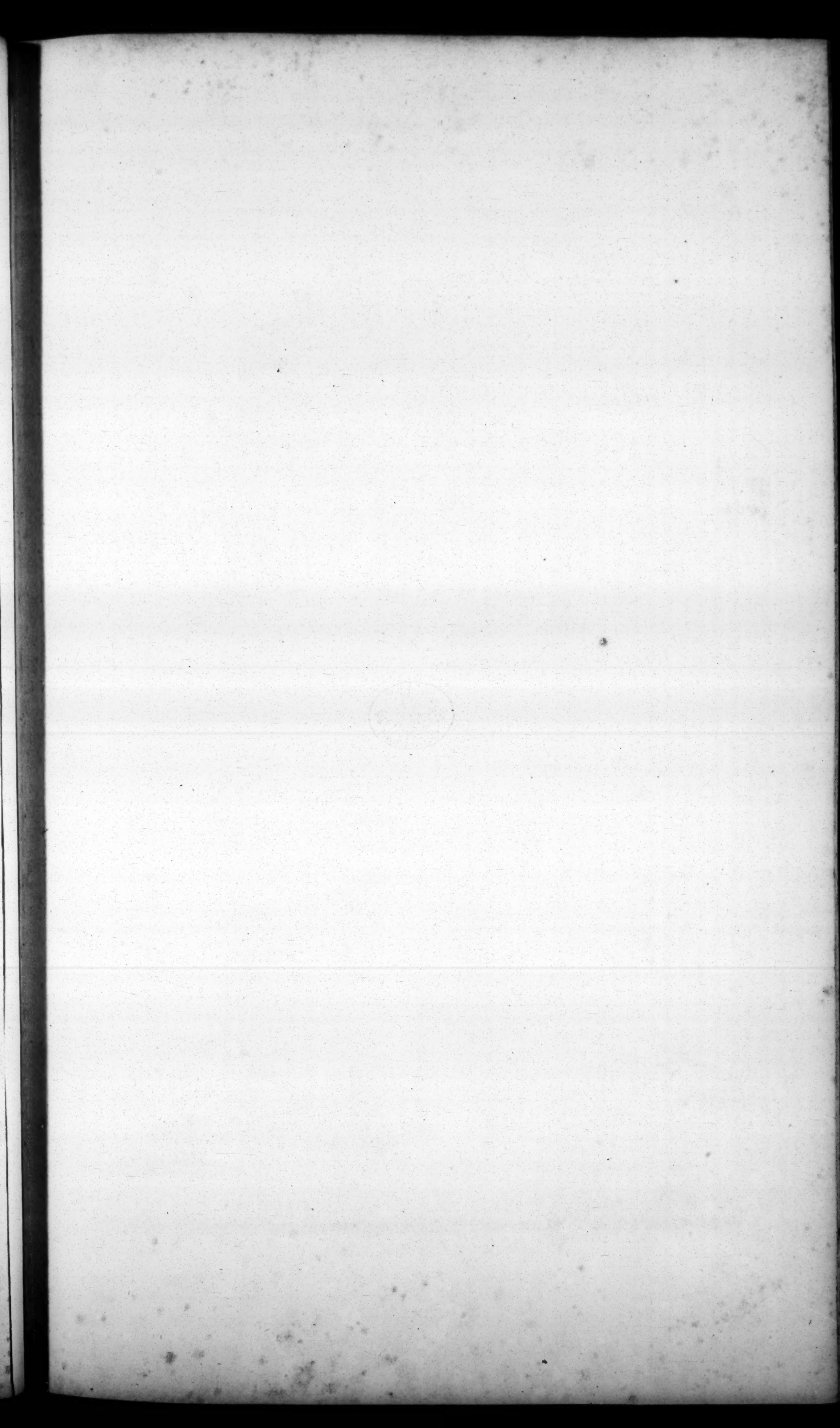
Le Superbe palais, d'or de Neron, qui donna Sujet a ces vers.

Sortez, Rome, Sortez incessamment de Rome.

Dans peu vous ne serez qu'une seule Maison.

Si Vaste qu'elle soit, je doute avec raison.

En Pri. Sac Cas. Majest. si elle suffira pour y loger son homme.





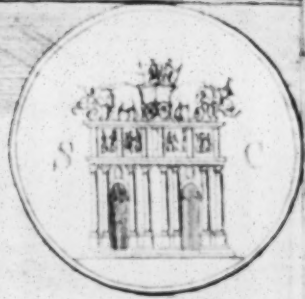
Le plus magnifique des Arcs de Triomphe que les Romains dressèrent à l'honneur de Catulus et de Marius à Orange après avoir vaincu les Cimbres. Ce dessin est fait d'après les ruines qui en restent. Voyez Eutrope.



L'Arc de Triomphe de Drusus frère de Tibère qu'on bâtit de marbre après sa mort près de la Porte Capène à Rome. La statue équestre est la sienne, et les trophées sont à l'imitation de ceux que Drusus posait au-delà du Rhin. Voyez Suetone.



TA: V.



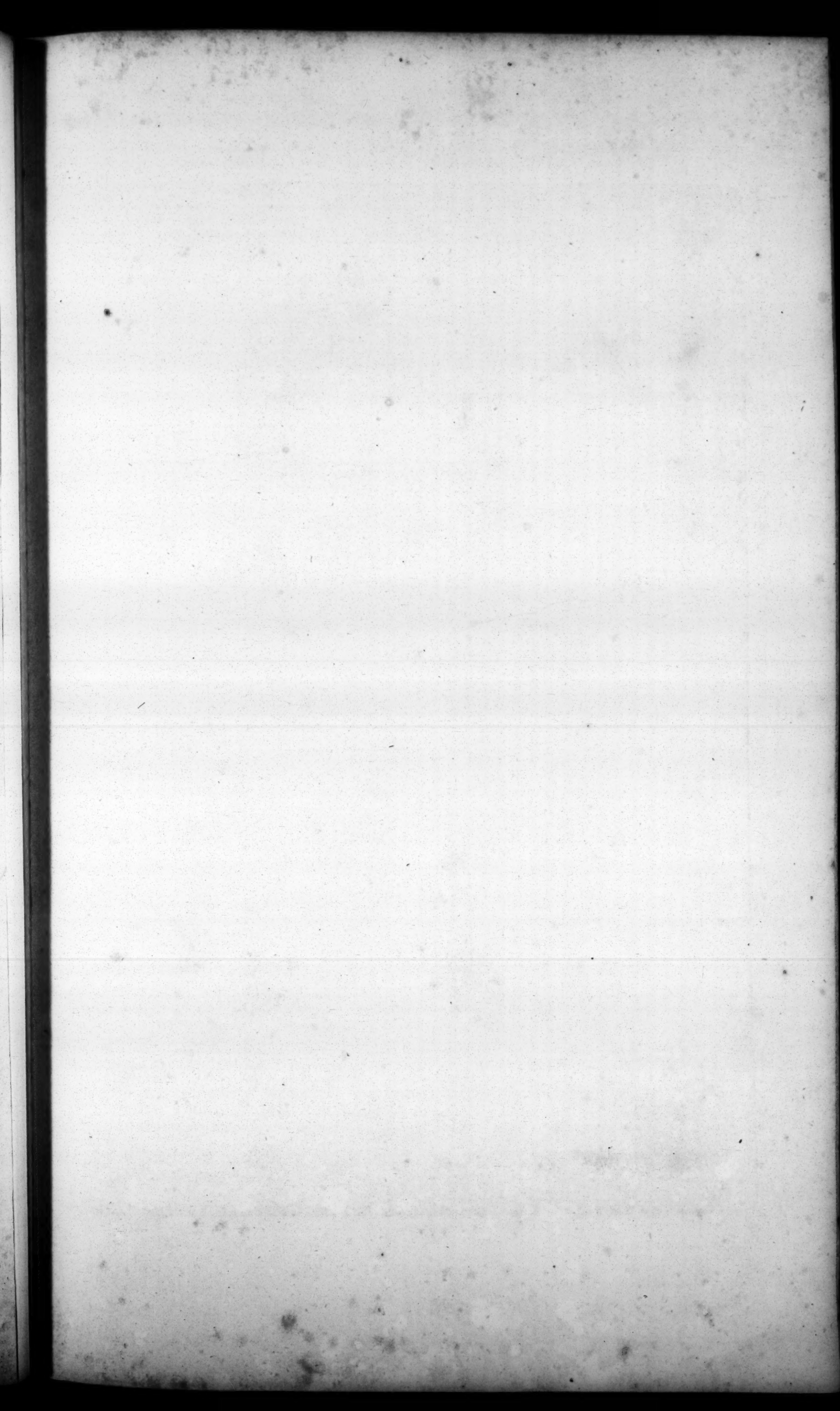
Arch. de Triomphe de Domitien en memoire de ses Campagnes en Allemagne. La flûterie
forcée aqutant de part à ce monument que la victoire.

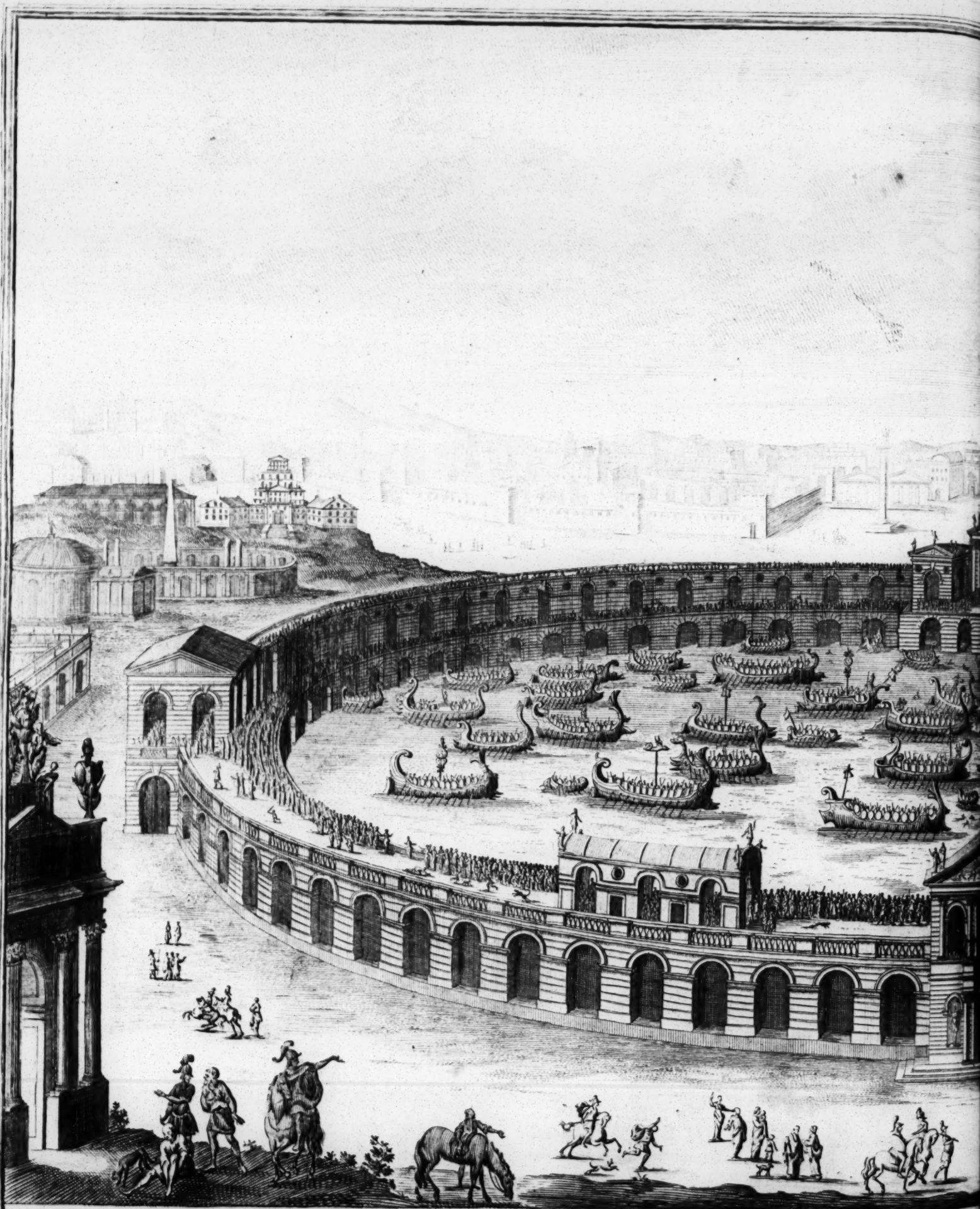


Cet Arch. de Sept. Severe seroit deia trop connu par les Deseins qu'on a tirés sur ses ruines;
Si la médaille ci jointe ou Cabinet de France ne lui rendoit ses plus beaux ornemens ou Triomphe
de Severe et de ses Statues equestres de Caracalla et de Geta ses fils.

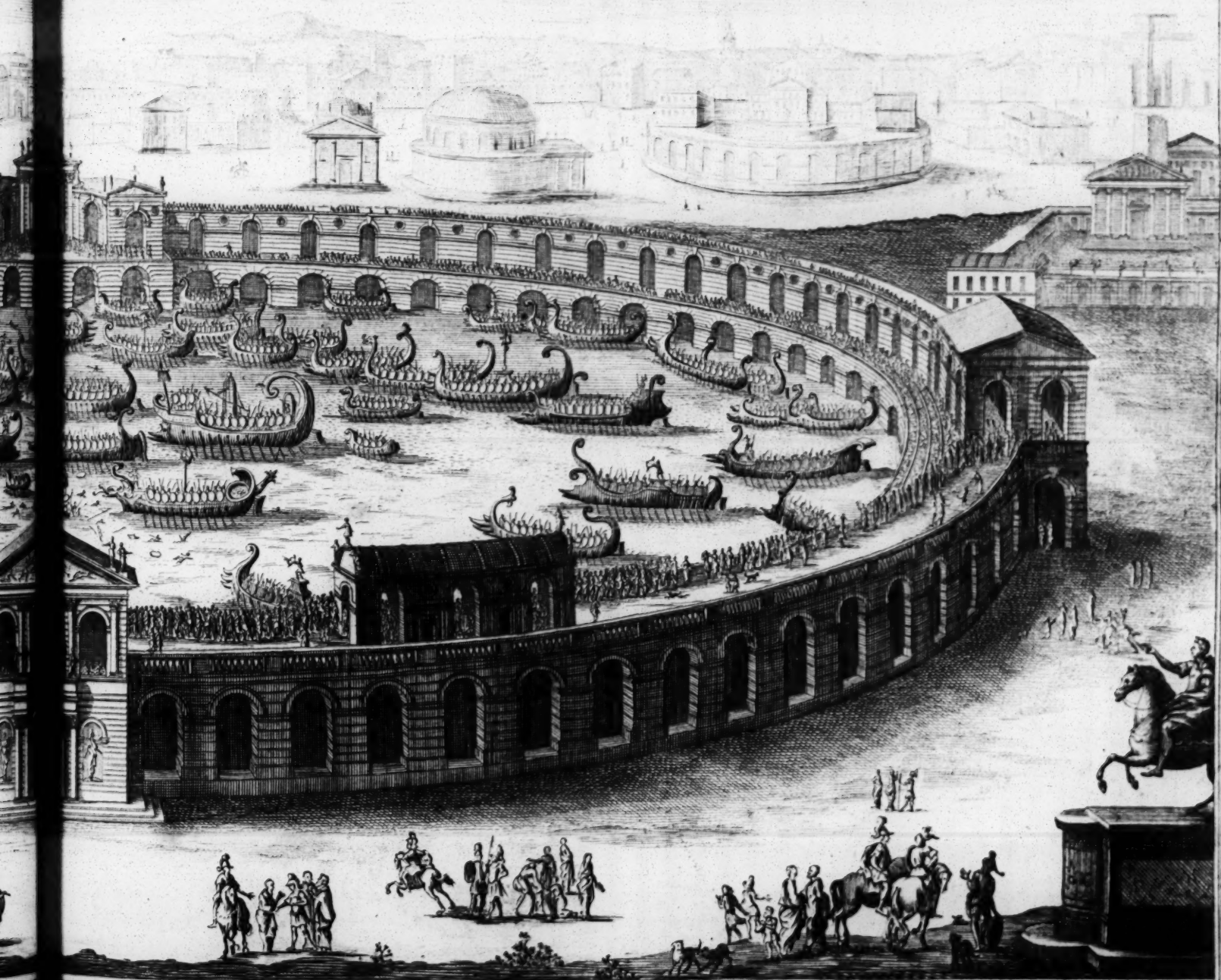
M. de la Roche, Sculpteur







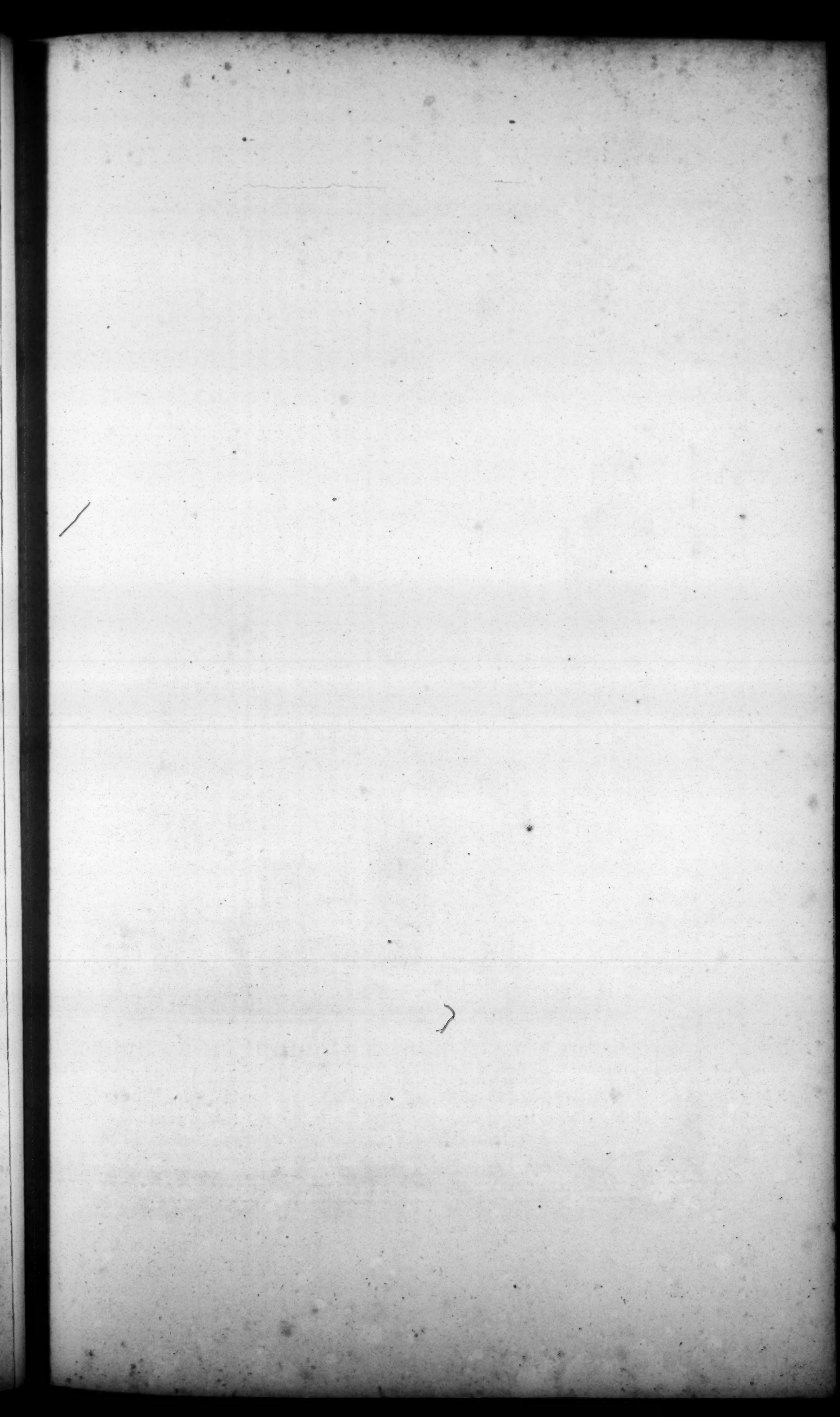
Naumachia; Oder Römischer Schiff-streit. Zu weßen öffentlichen Vorstellungen ganze Seen ausgegraben und mit prächtigen Gebäuden eingefasset worden. Hier mußten einige Tausend zum Tode verurtheilte auf Römischen Kriegs-Schiffen ordentliche Trefsen halten; auch künstlich gemachte Meerwunder erscheinen. Die Naumachia Domitiani ist eine von den berühmtesten. Man lese Sueton. Cas. c. 39. Claud. c. 21. Ner. c. 12. Dom. c. 8. Tacit. Lib. xii. Xiphilin. etc.



Naumachie. Où Combat Naval des Romains, pour la représentation
 Desquels on creusa des lacs entiers en les entourant de Bâtimens magnifiques. Quelques
 mille de criminels condamnés à la mort furent obligés de combattre dans des galères romaines.
 Des machines surprennantes de monstres marins divertirent en même tems les spectateurs. La Nau-
 machie de Domitien en est une des plus fameuses. Voyez Suetone. Cés. ch. 39. Claud. ch. 21. Ner. ch. 12.
 Dom. ch. 5. Tacite Liv. XII. Riphilin. etc.

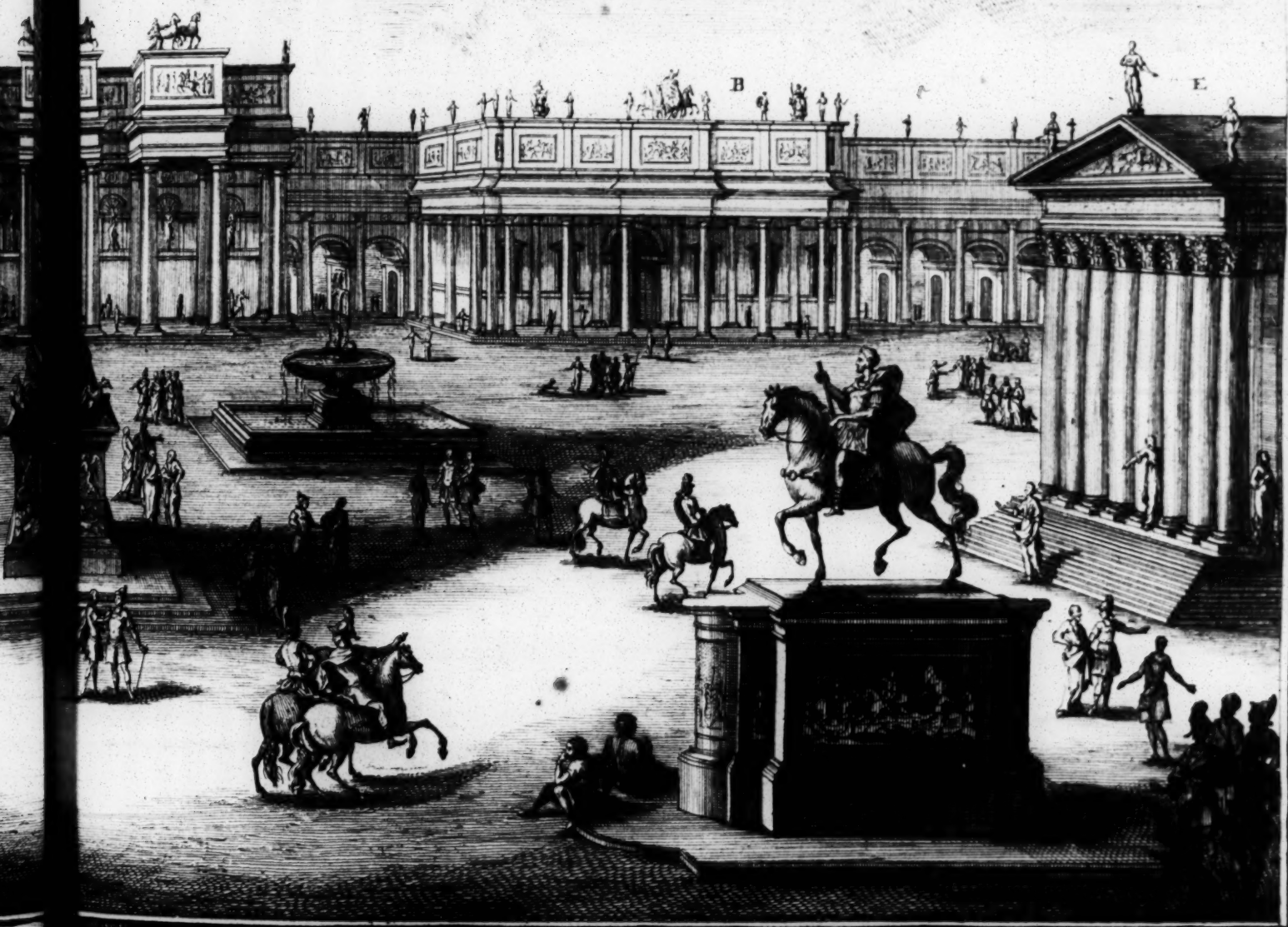
Dufrenoy sculp.







Vorstellung des Traianischen Markts, als des Ansehnlich-
 in dem alten Rom; Bezeichnet nach den abbildungen, so man von dessen
 einzeln Stücken noch auf den Gedächtnis-münzen findet.
 A. Basilica Ulpia. B. Der übrige Bau. C. Die Säule Traiani. D. Der Trium-
 phbogen Trai: E. Der Tempel Trai: F. Dessen Statua zu Pferde.
 J. B. F. v. E. del. / Vid. Publius Victor, Cassiodorus, Ammianus, und sonderlich angeführte medaillen.



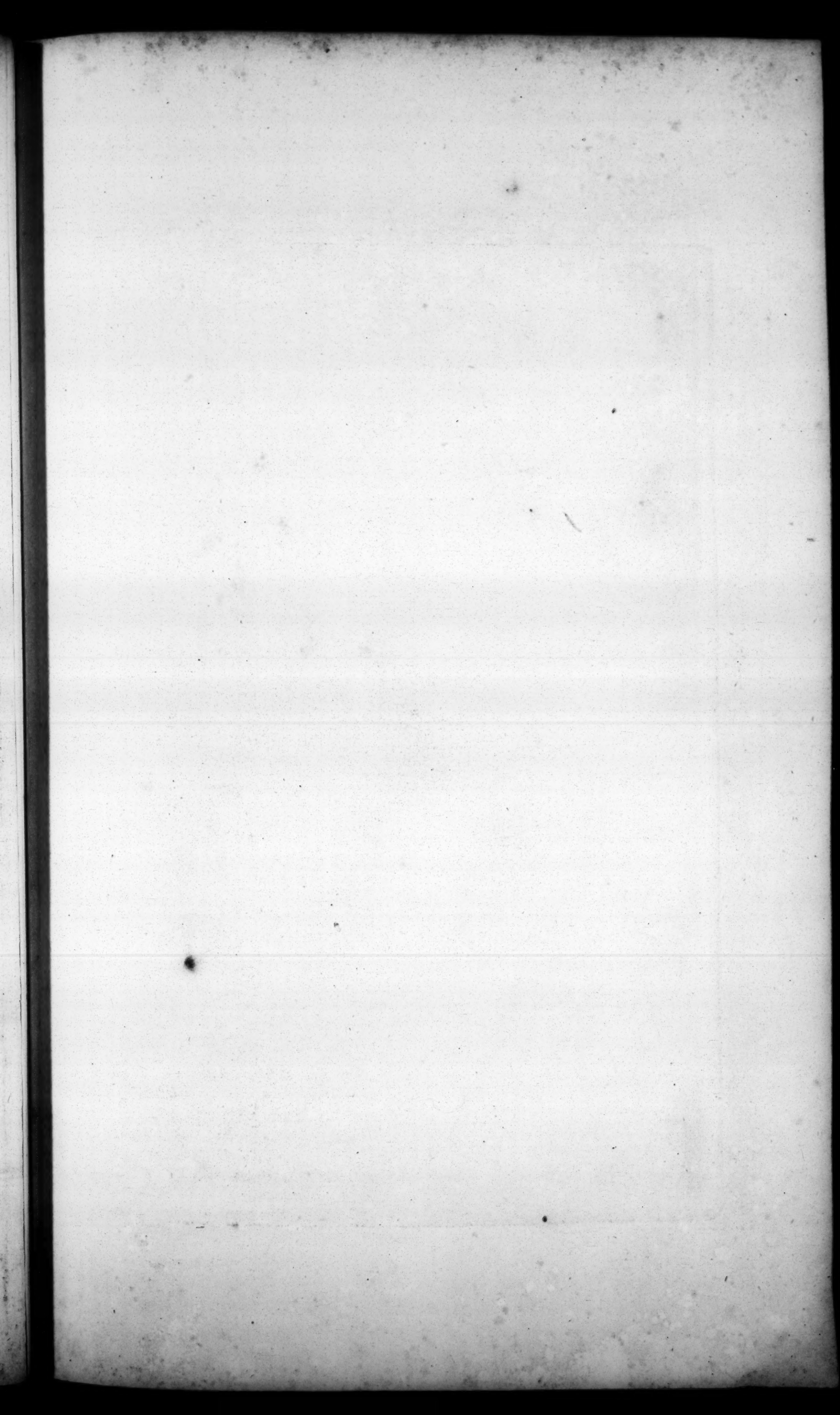
La place de Trajan, la plus Superbe del'ancienne Rome. Elle est dessinée d'après les medailles, qui en representent le detail. A. La Basilique de Trajan. B. Une partie des Edifices, qui entouront la place. C. La Colonne de Trajan. D. Son Arc de Triomphe. E. Le Temple, qu'on lui dedia. F. Sa Statue Equestre.

P. S. C. M.

Voyez Publius Victor, Herodian, Cassiodore, & les medailles qui en conservent le dessein.

J. A. De Breda del.





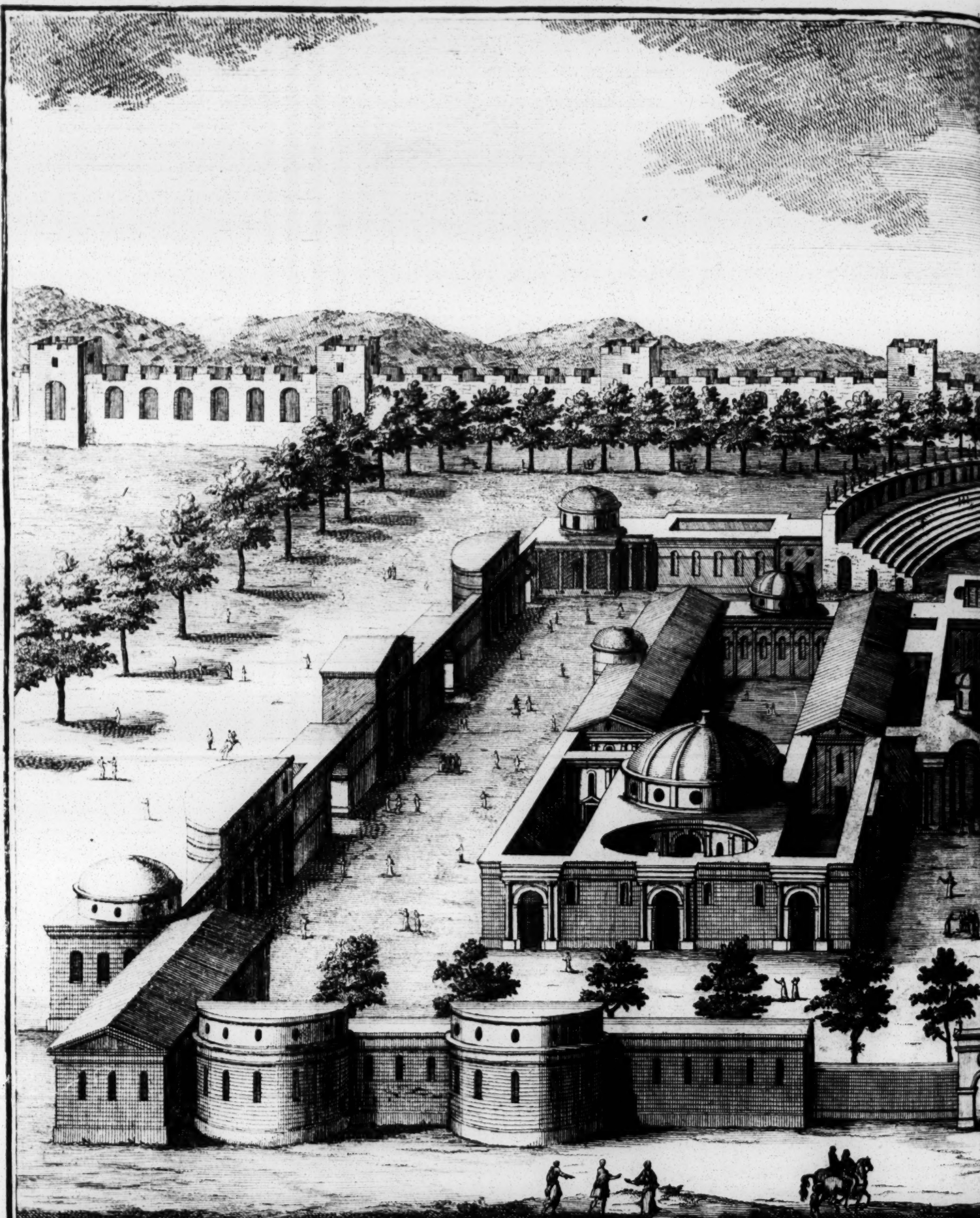


Die vom Kaiser Hadriano nächst Seinem Grabmal zu Rom
 erbaute Brücke, vor alters Pons Aely genant; Wessen überbleibsel-
 ich den Namen führen von der Engels-Bürg, worin das Grabmal verändert
 worden. Die Zeichnung ist nach einem medaillon aus dem
 Bern: F. v. Er. delin: Königl. Franköf. Cabinet vid. Spartian: et Dion.



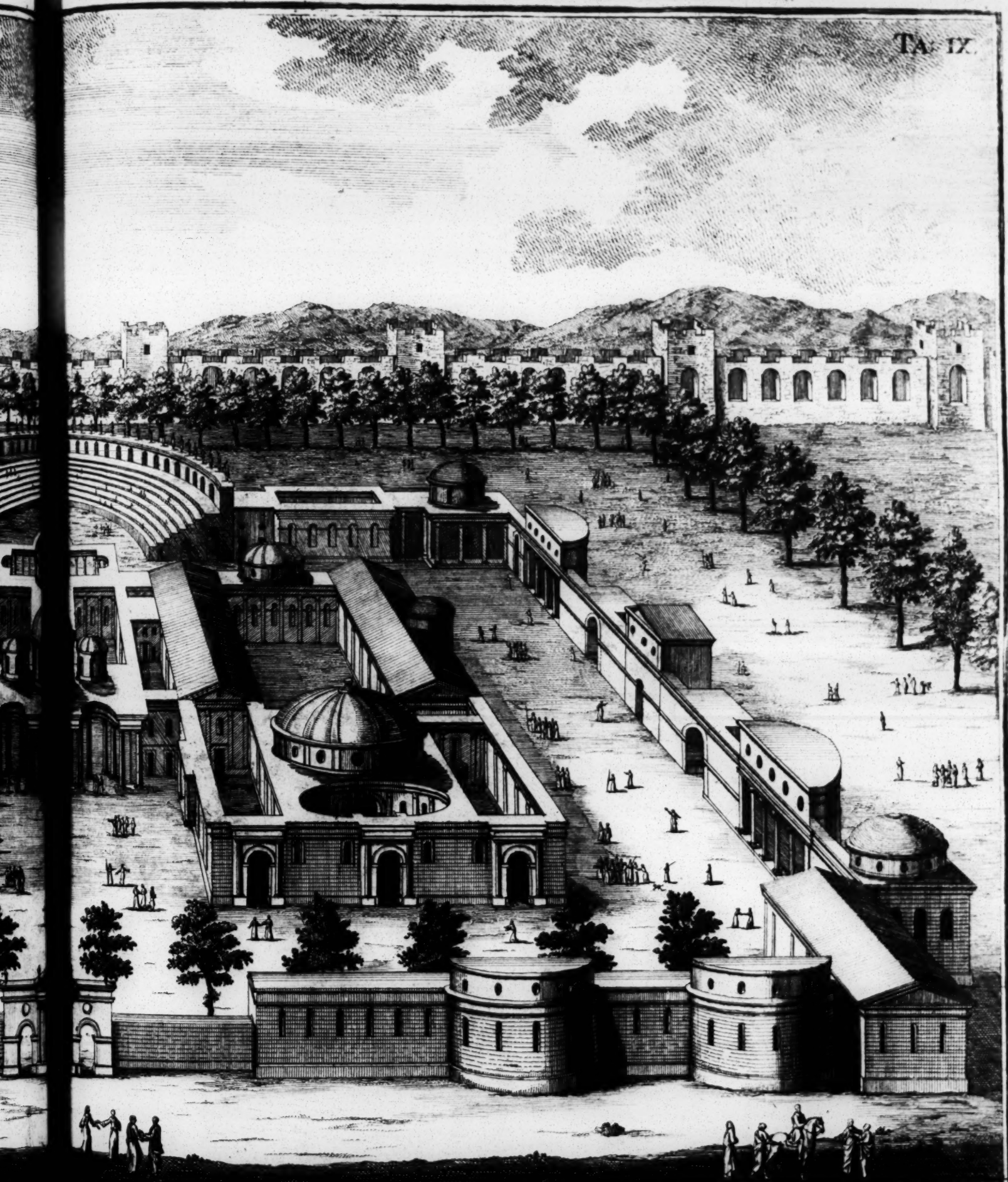
Le pont d'Aelius bâti par l'Empereur Hadrien auprès
de son Mausolée à Rome. Ses restes portent le nom du
château St. Ange, qu'on a fait des ruines du Mausolée.
Le dessein est d'après un médaillon du cabinet du Roi
S.C.M. De France. Voyez Spartian. et Dion.





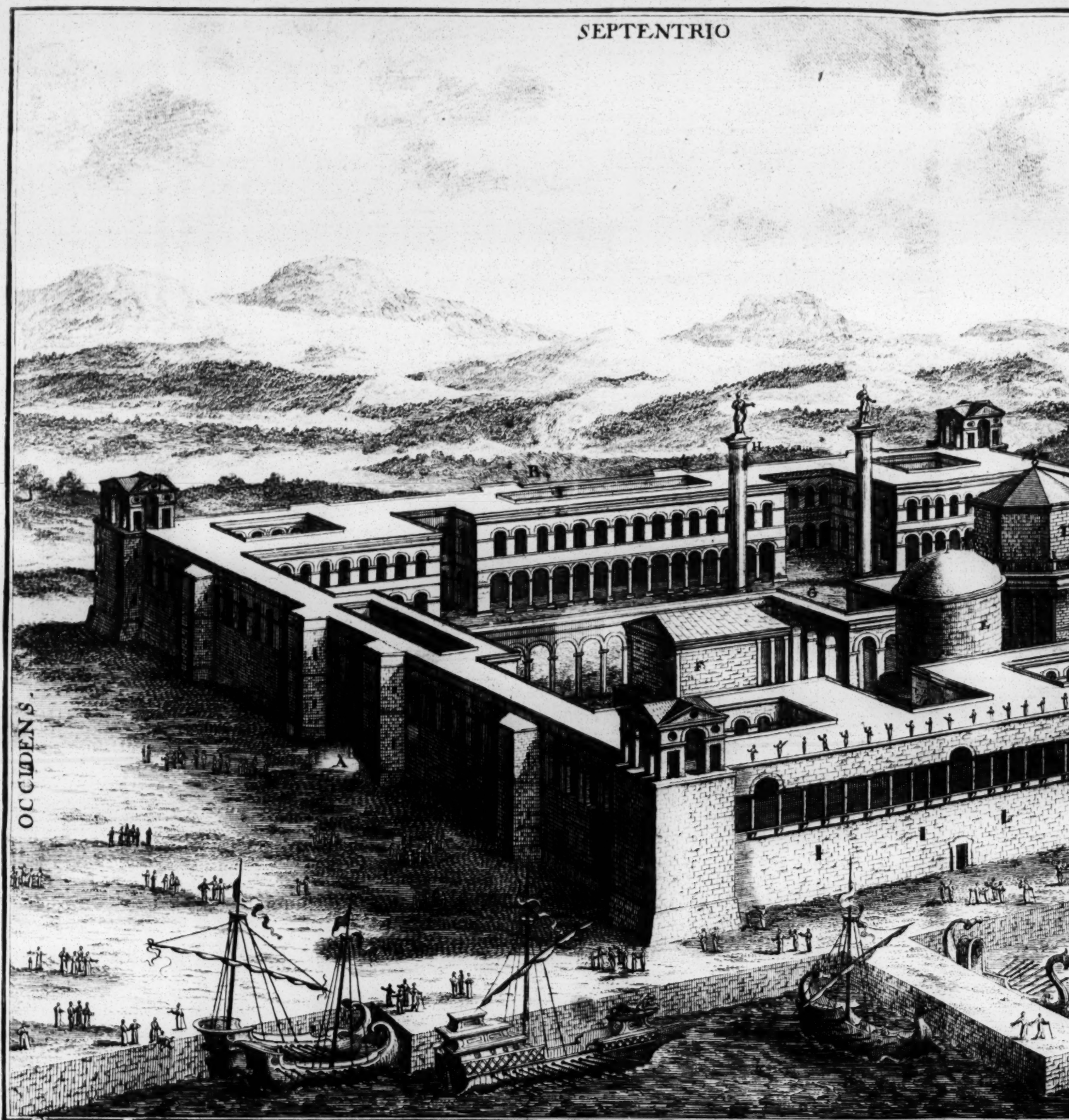
Auffzug der Bäder des Kaisers Diocletiani zu Rom
 nach dem Grundrisse, welchen der berühmte Architect
 Serlio mit genauer beobachtung des Mastabes von denen
 noch stehenden fundamenten und Ruinen genommen.

Joh. Bendl. Fuchts v. Erlachen. Delm.



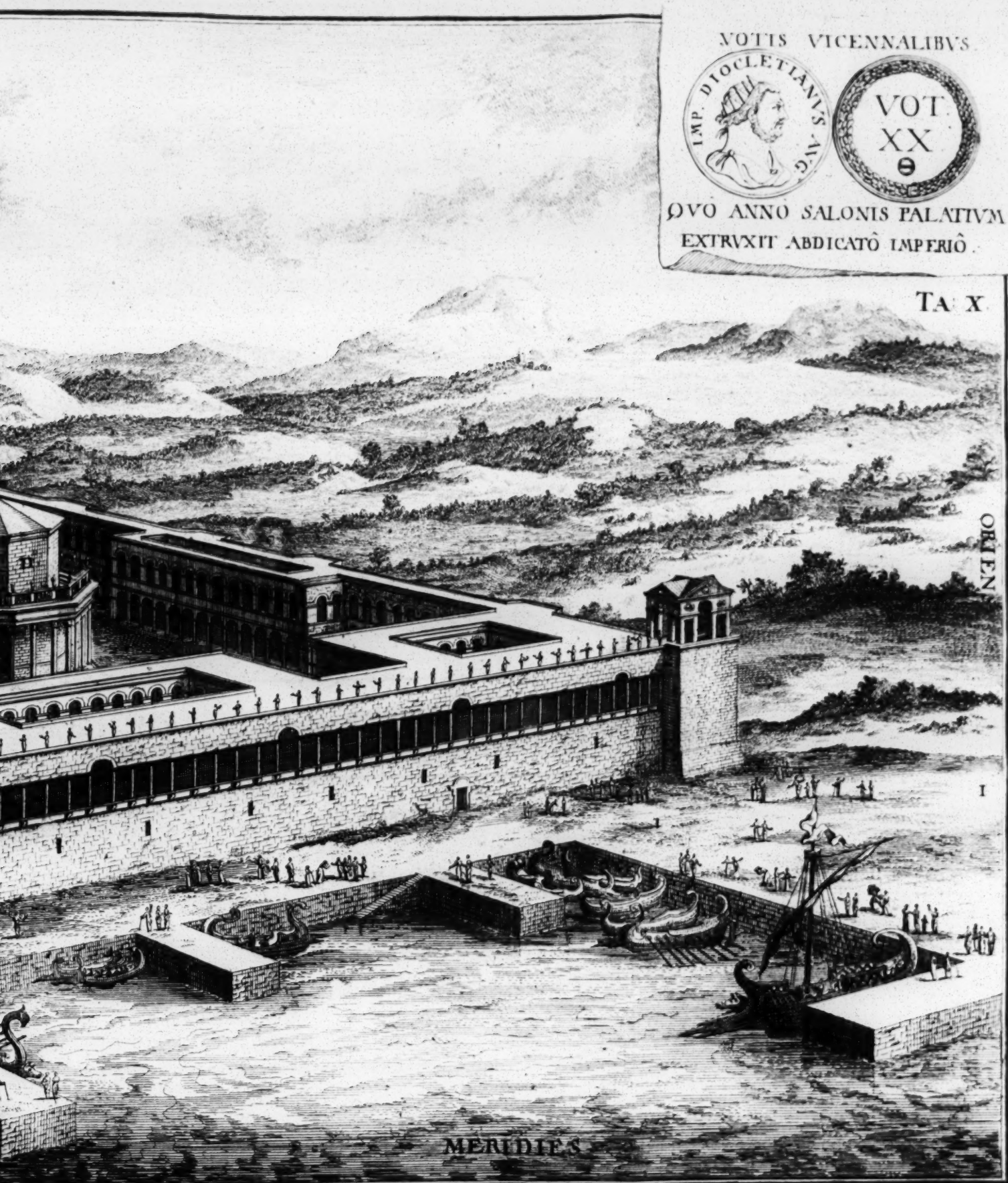
*Elevation des Thermes de l'Empereur Diocletien
à Rome selon le plan, que le fameux Architecte Serlio en
a formé avec toute l'exactitude possible après les anciens
fondemens conservez.*

SEPTENTRIO

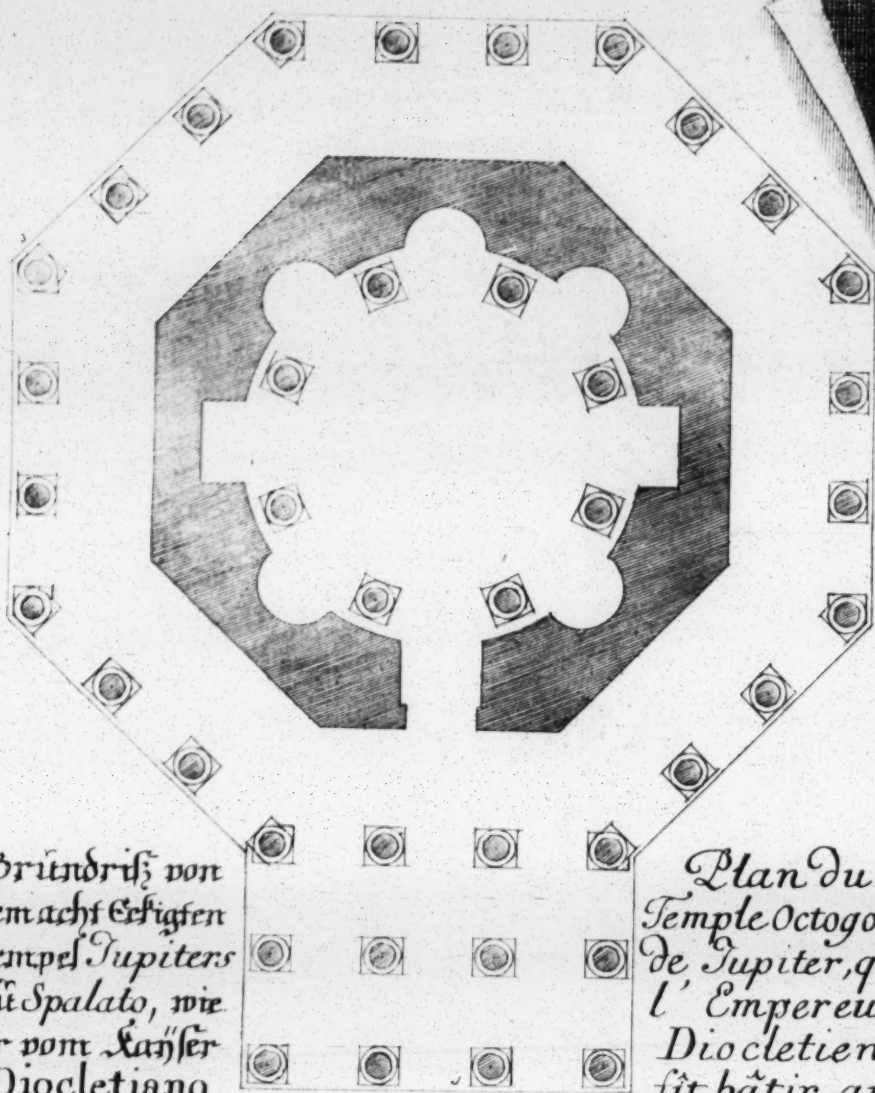


Des Kaisers Diocletiani Pallast, heüße zu taze Spalato
genant; Wie er vor Alters von der See-Seiten an zusehen gewesen, und annoch
grösten Theils übrig geblieben, Als, die Seite gegen Mittag, wovon heüße zütaze ein
Drittel zum Festungs-Dau angewand. A. Porta ferrea nach Westen. B. Porta aurea nach Norden.
C. Porta aenea nach Osten D. der achteckige Tempel Jupiters. E. der Ründe Tempel. F. der Bier=
eckse Tempel Cibeles. G. die innere Arcaden. H. Säulen, wovon die Grundsteine nur noch zu
erkennen. T. der Ort, wo stünd das Lazaret ist. Die auf der Stelle genommene
Mauern sind durch Willfährige beförderung des H. Conte Giovan. Petr. Marchi von Spalato überland worden. C. P. S. C. M.

J. B. F. del.



*Le Palais de l'Empereur Diocletien du côté de la mer .
On lui donne aujourd'hui le nom de Spalato . Les quatre murs extérieurs en sont
encore entiers à peu près . La façade vers le midi, dont le tiers est employé à une fortification
moderne . A . Porta ferrea vers l'occident . B . Porta aurea vers le Septentrion . C . Porta
aenea vers l'orient . D . Le temple Octogone de Jupiter . E . Le temple rond . F . Le temple
quarré de Cibebe . G . Les arcs intérieurs . H . Colonne, dont on ne voit que le fondement .
I . Mole, où est à présent le Lazaret . On doit aux Soins de Mr. le Comte Giovanni
Pietro Marchi natif de Spalato les mesures prises sur les lieux .*

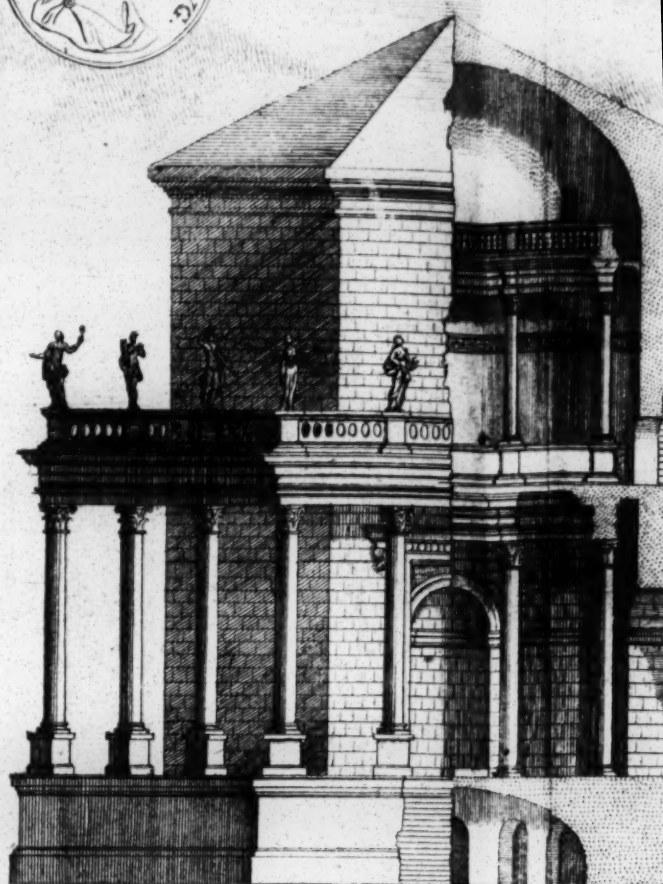


Gründriß von
dem acht Eckigten
Tempel Jupiters
zu Spalato, wie
er vom Kaiser
Diocletiano
mitten in seinem Pallast
erbauet.

Plan du
Temple Octogone
de Jupiter, que
l'Empereur
Diocletien
fit bâtir au
milieu de son
Palais.



Scilicet Concordia d. Aug.
CUI TEMPLUM HOC DICAVIT DIOCLETIANVS
IMP



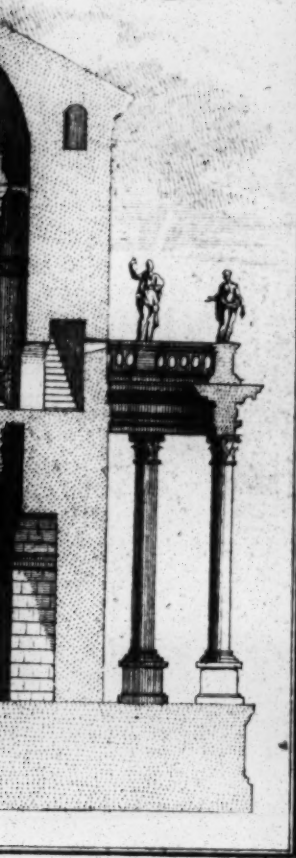
Aufs Zug, und Durch-
schneitt dieses Tempels, woron
noch alles außer den Statuen
zu sehen.

Elevation
de ce Temple
le voit encore
les Statues.



Der gleichfalls vom Diocletiano er-
bauete Aqueductus von Salona bis Spalato.

L'aqueduc de Diocletien, dont les Arcades
font le chemin de Salone jusqu'à Spalato.



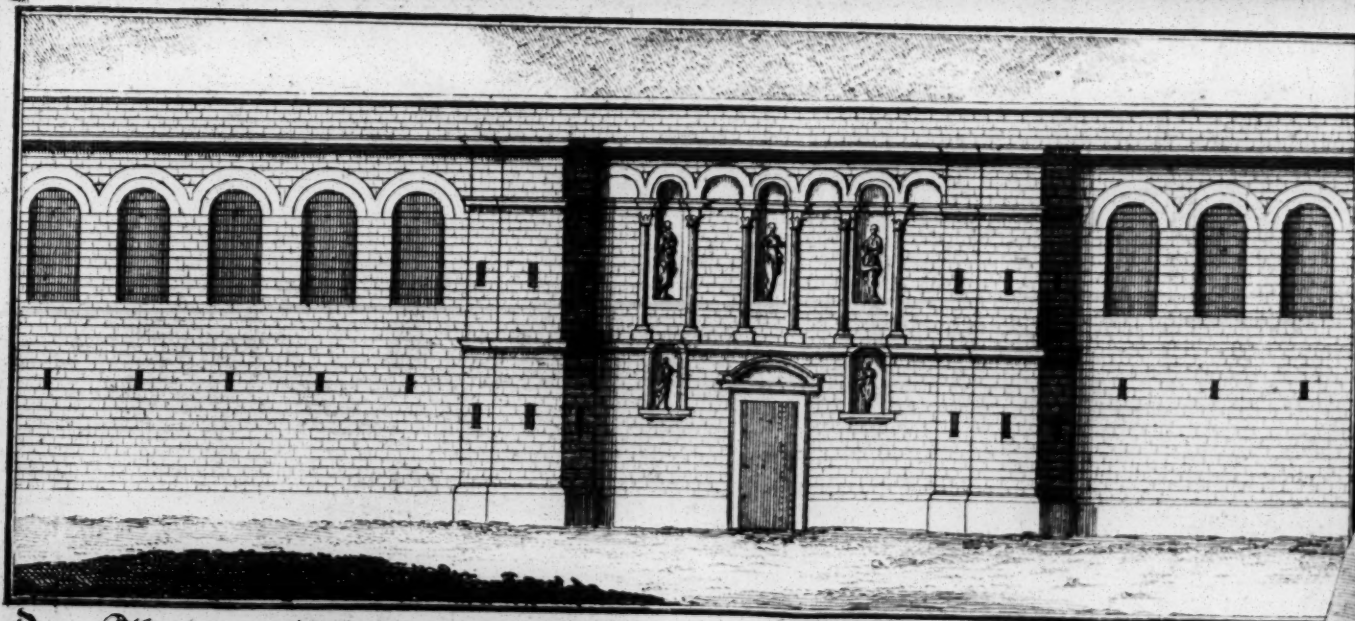
ion et Coupe
mple, comme on
ncor sans les
statues.



TA. XI.

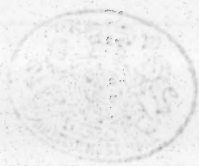
Prospect des Inneren
hoffes, wie er heüte zu Tage
mit der überbliebenen alten Colonnade
ansehen ist, seit dem der Tempel hier
Chiem Kirche gemacht, und ihm ein
hoher Thurm hinzugefügt worden.

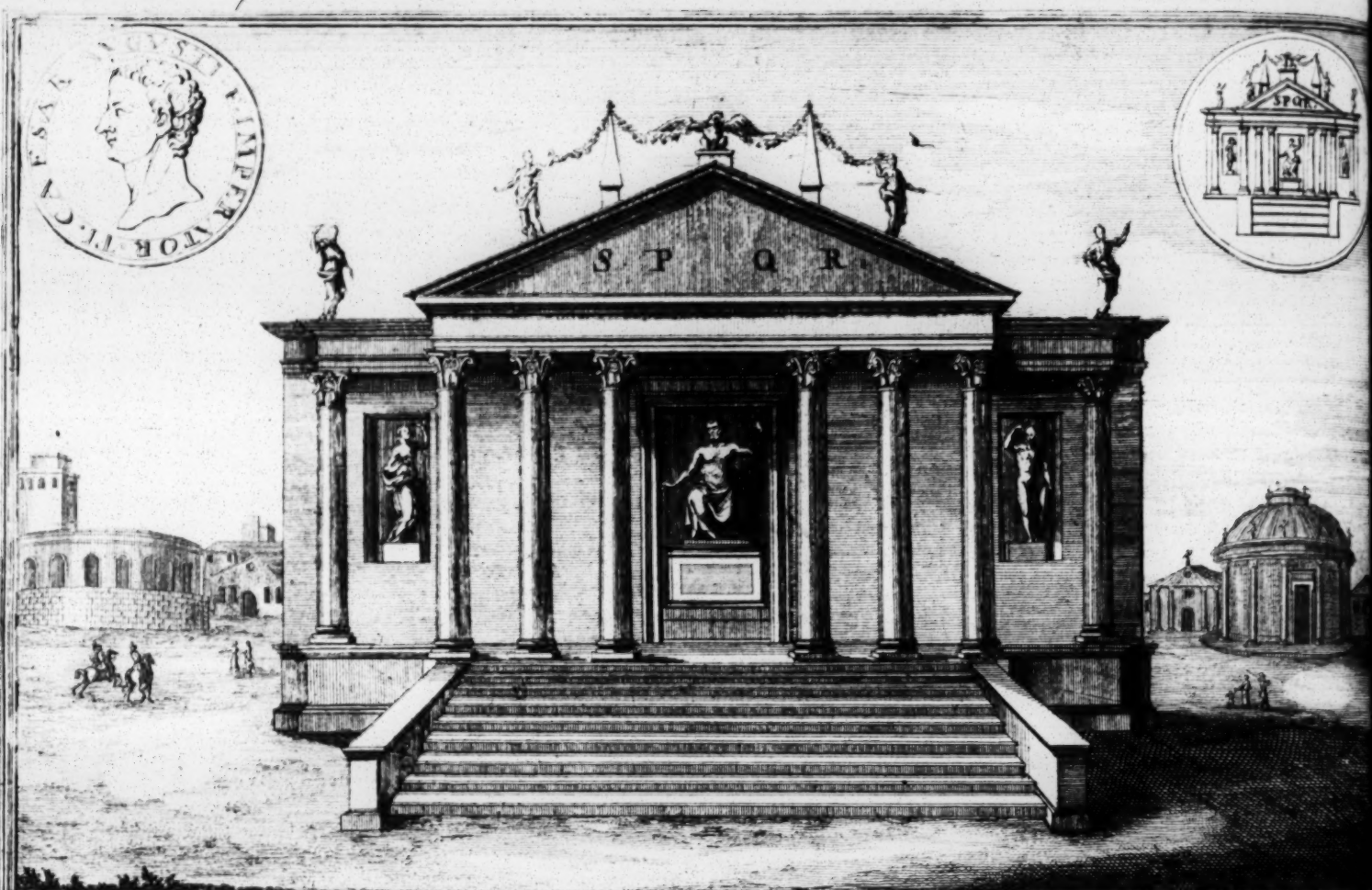
Vue et Perspective de
la place intérieure avec ce
qui reste de l'ancienne Colonnade,
depuis que l'on a fait de ce temple
païen une Cathédrale, et qu'on
y a ajouté une grande tour.



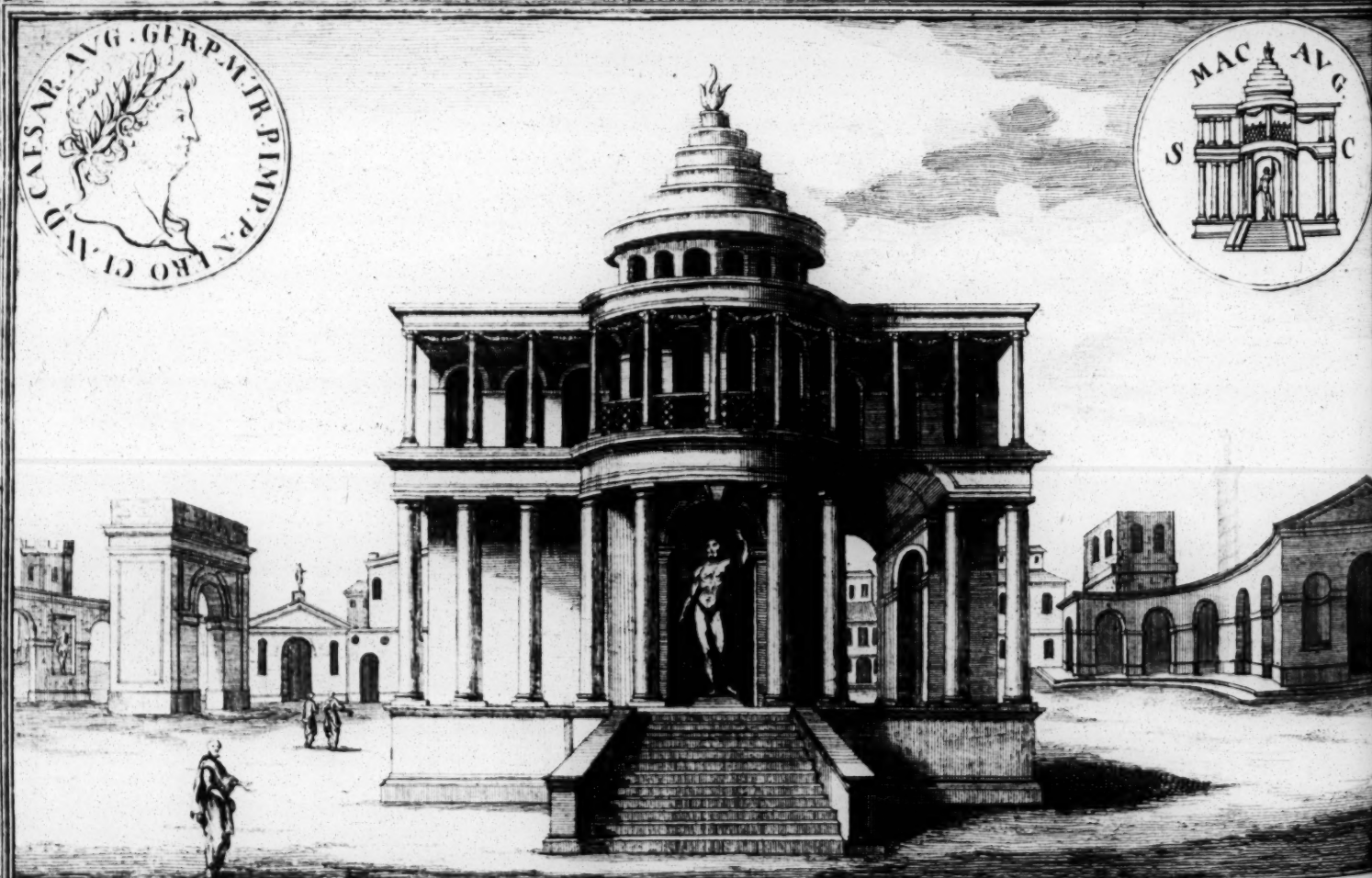
Das Thor von Spalato gegen Norden.
Porta ferrea genannt

La Porte de Spalato vers le
Nord, dite Porte de fer.





Ce beau Temple qui se trouve sans inscription sur un médaillon d'argent dans le Cabinet du Roi de France, a l'air d'avoir été dédié à Jupiter.



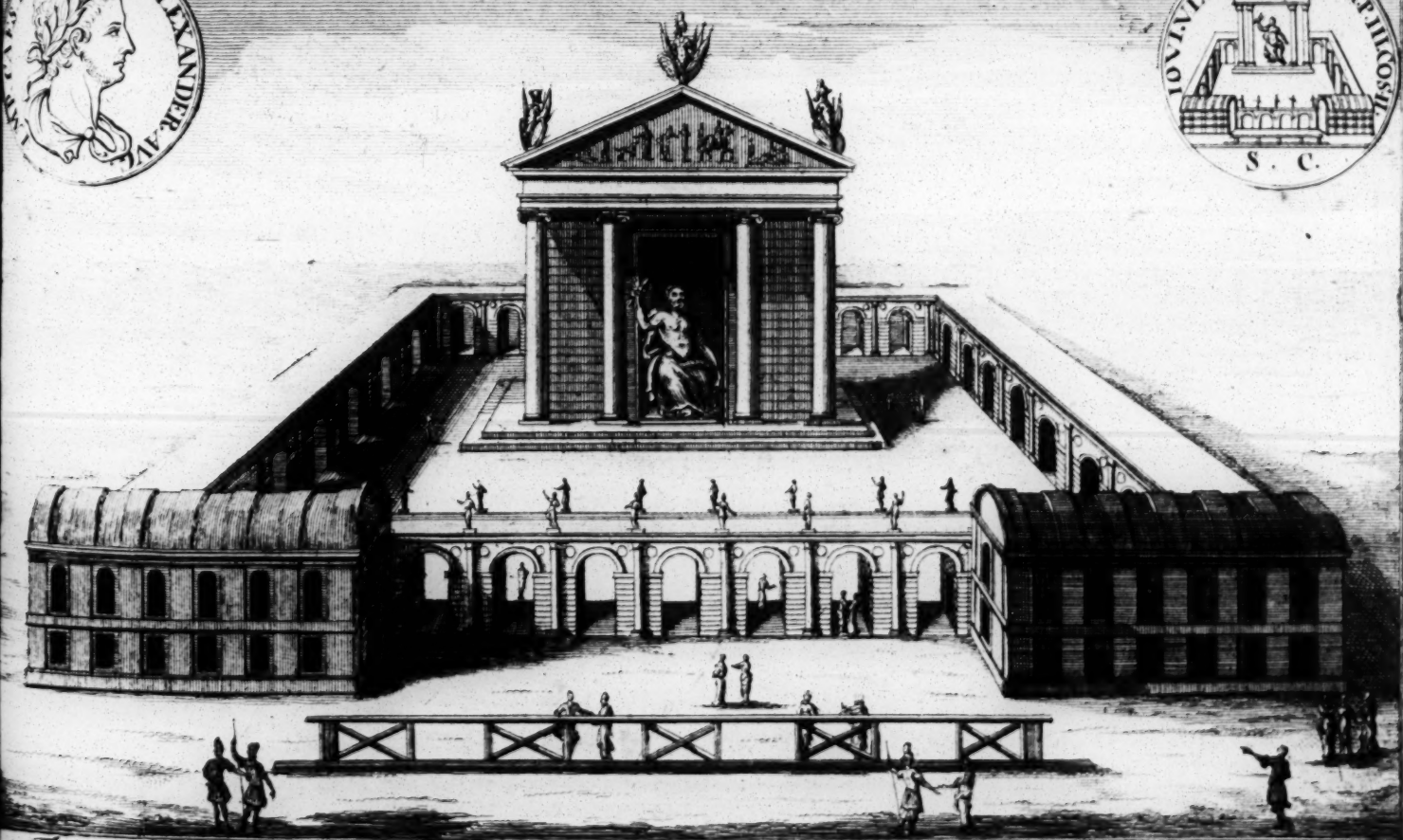
Macellum. Bâtiment antique de Rome, qui doit son origine à l'Empereur Auguste. Si l'on a bien entendu Dion dans la vie de Néron, il n'a été qu'une boucherie. Mais il y a plus d'apparence qu'il a servi de Temple, ou de Basilique.



TA: XII

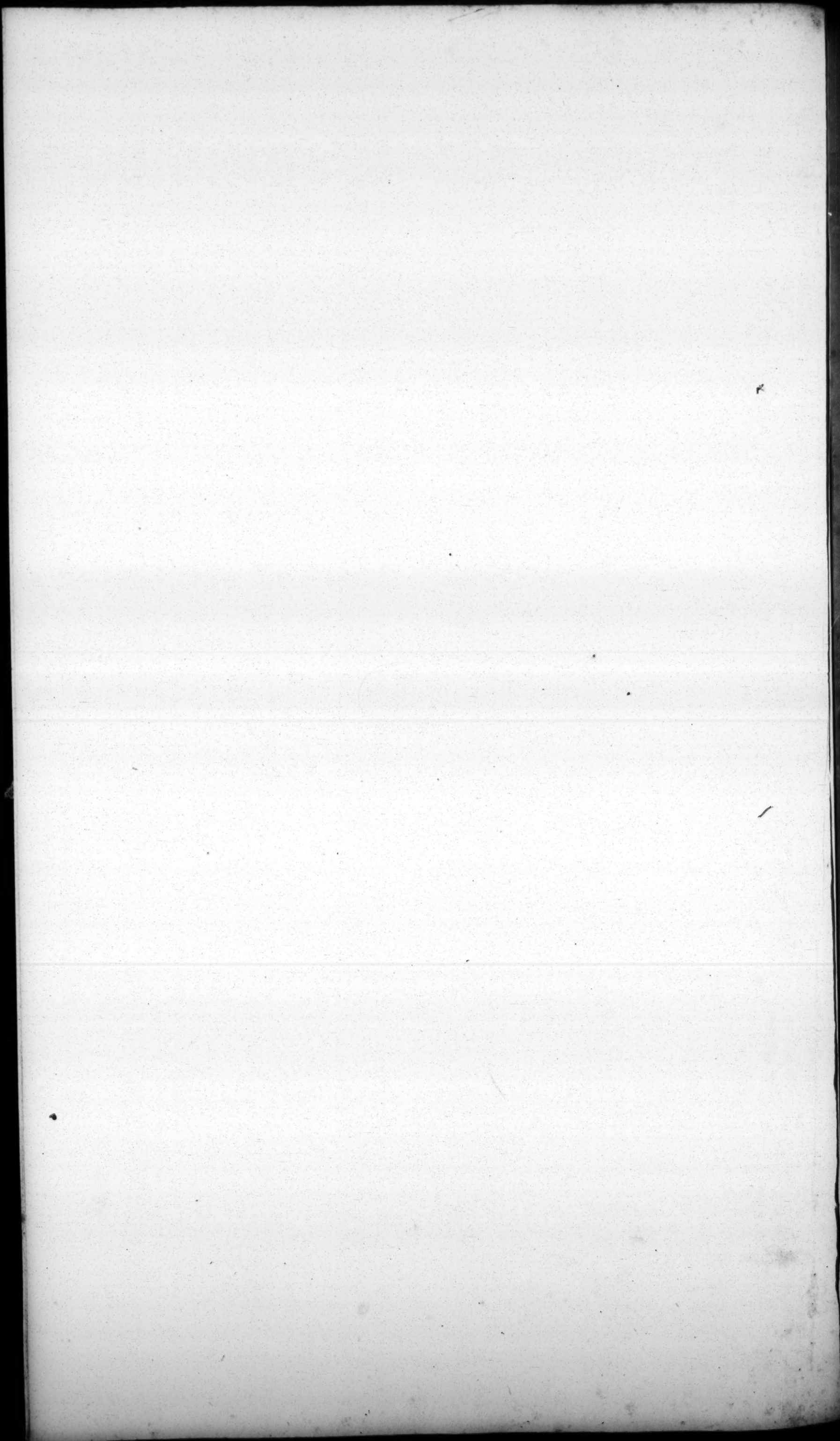


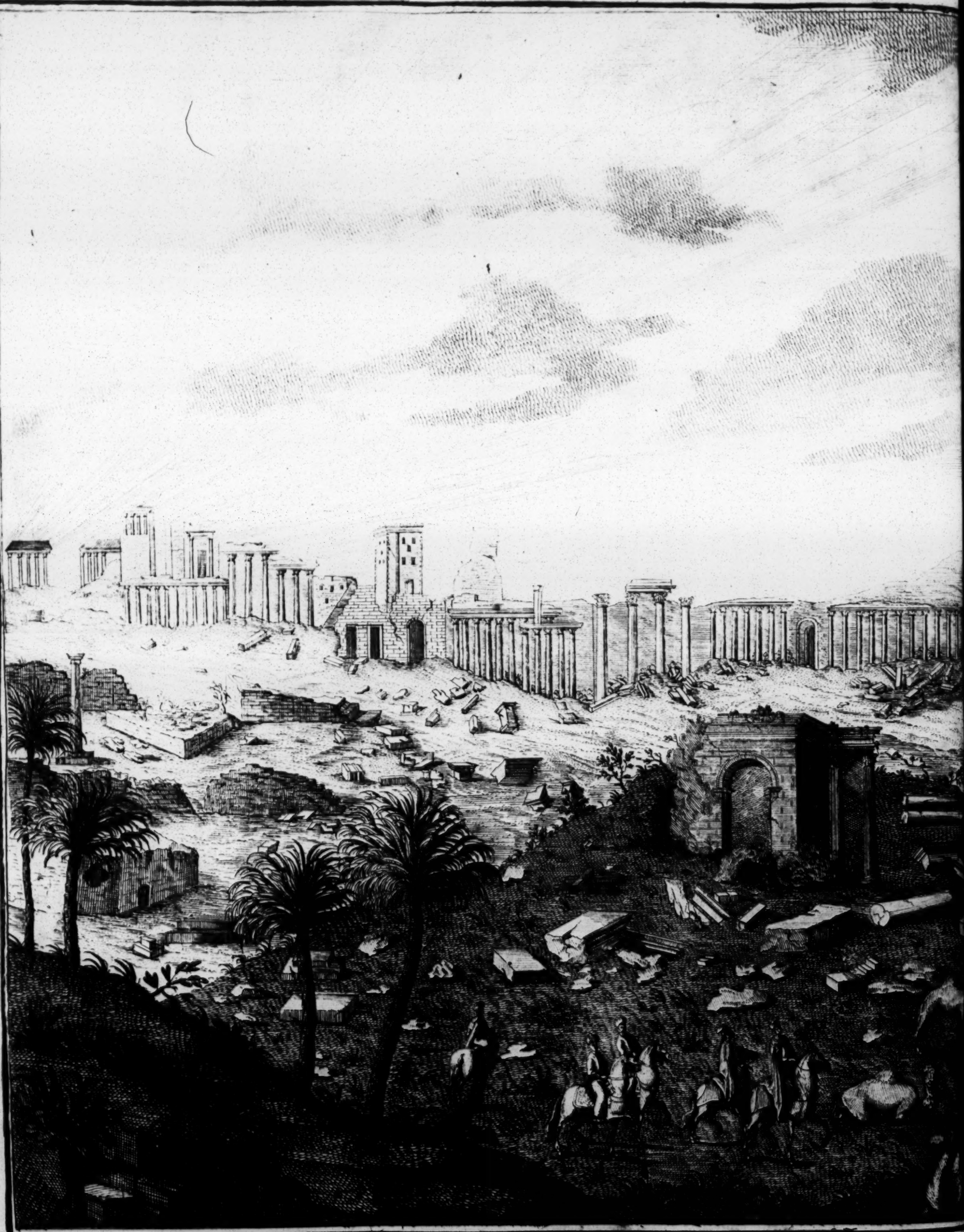
Temple des Vespasiens au Capitole. C'est à dire de Flavius le Pere, de Tite & de Domitien ses fils. On y voit
deux statues: Tite l'ayant dedié à son Pere, et Domitien qui de son vivant prétendoit l'Apollon y ayant mis sa statue avec celle de son frere.



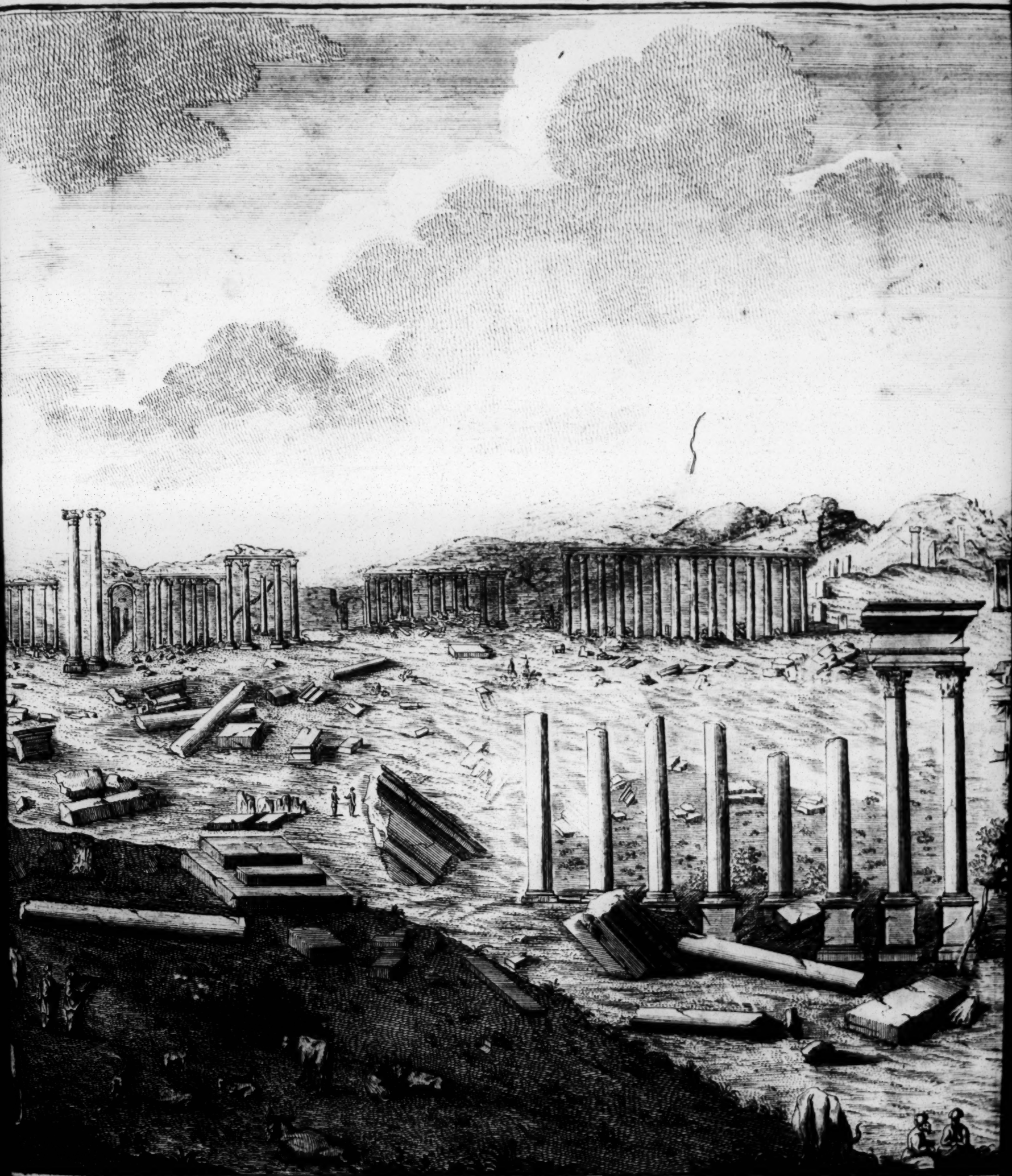
Temple de Jupiter avec le portique que l'Empereur Alexandre Severe consacra à cette divinite apres avoir vangé les insultes d'Artaxares Roi de Perse.

Delfenbach fecit.





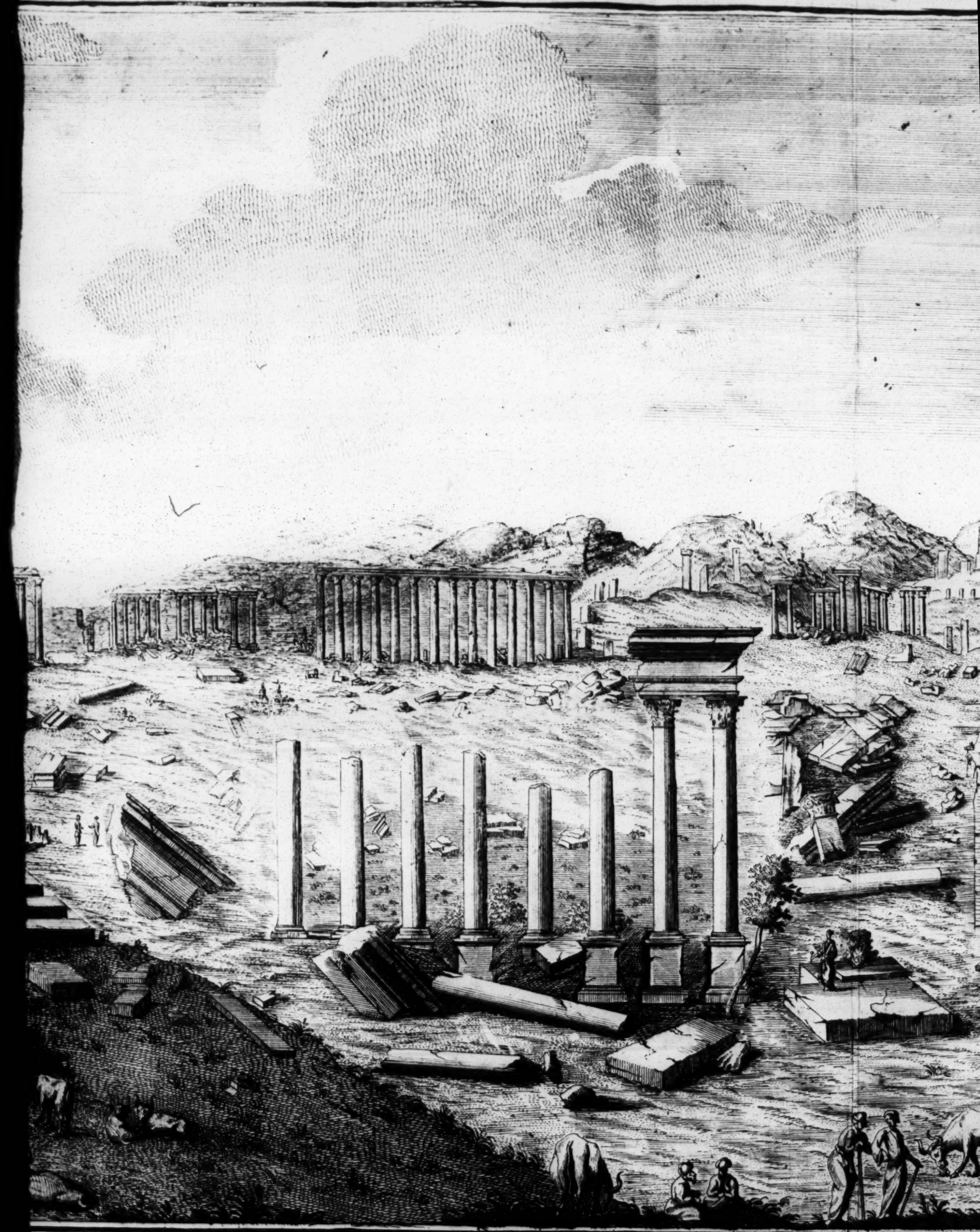
Die Ruinen der Stadt Palmyra, einer alten freien Republicque in dem Palmyrenen
 des s. Alex. M. Nachfolger erweitert, Kaiser Hadrianus wieder aufgerichtet, & A
 letzt gänzlich verheret. Diese Barbaren haben bis her die Besichtigung dieses
 H^{le} Brun in der Kense nach Orient davon heraus gegeben, der gegenwertige der
 Wahrheit des vorigen versichern kan. In dem er über einstimet nicht nur mit dem
 einige Schwedische Cavaliers neulich auf Befehl S. Königl. Maj. von Schweden



rien, Welche Salomon erbauet, Seleucus
 aber An. 270. verstorret, und die Araber zu
 gefährlich gemacht, daß nach dem Abriß den
 welcher die Liebhaber der Antiquitet von der
 Le Brun, sondern auch mit demjenigen so
 rient mitgebracht haben.

Cum Privilegio Sac. Caesar. Majest.

Les Ruines de Palmyre ancienne
 Successeur d'Alexandre, restituée par
 par les Arabes Ces Barbares en son
 celui-ci est le premier qui peut rassurer
 M^r le Brun, et avec celui que quelques



rbauet, Seleucus
nd die Araber zu
h dem Abriße den
ntiquitet von der
it dem jentigen so

Cum Privilegio

Sac. Caesar. Majest.

Les Ruines de Palmyre ancienne republique dan
Successeur d'Alexandre, restituée par l'Emp. Ha
par les Arabes Ces Barbares en font l'accéz si o
celuici est le premier qui peut rassurer les curieux su
M^r le Brun, et avec celui que quelques Cavaliers Suedo



ans la Syrie Palmyrène, bâtie par Salomon, embellie par Seleucus
 adrien saccagée sous l'Emp. Aurelien l'An 270. et ruinée depuis
 difficile, qu'après le dessein que M. le Brun en a publié (Voy. au Lev.)
 sur la vérité du précédant Puisqu'il s'accorde bien avec le dessein de
 Vois ont apporté de l'Orient par Ordre de Sa Maj. le Roy de Suede.

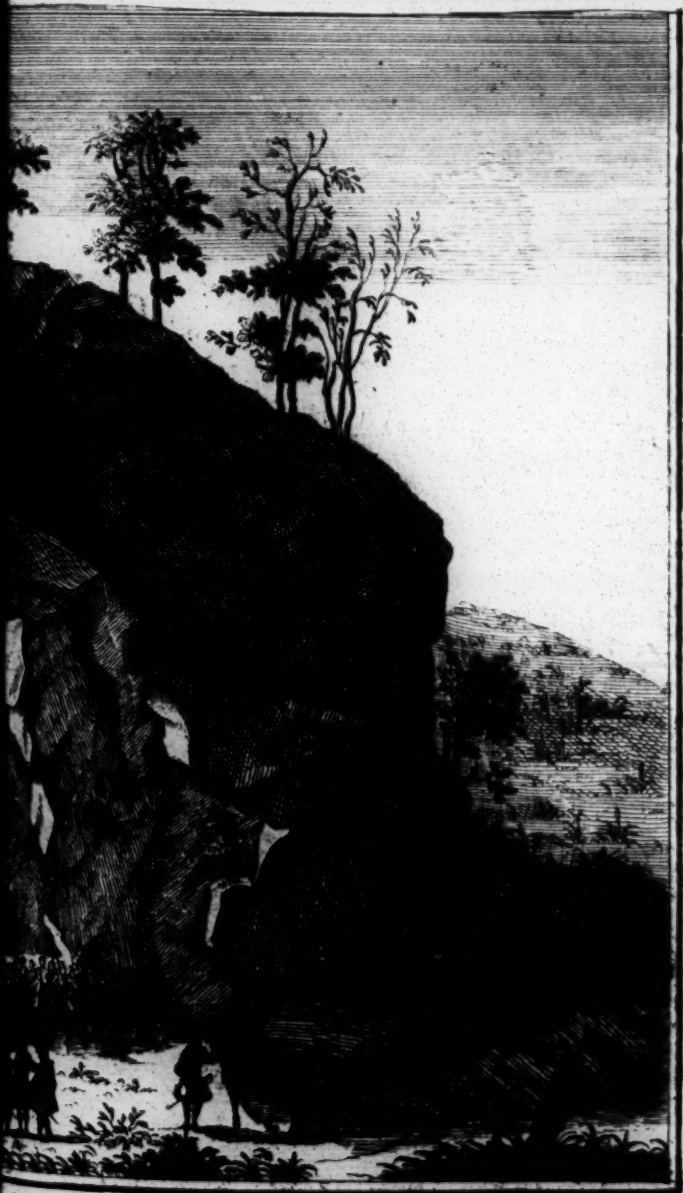
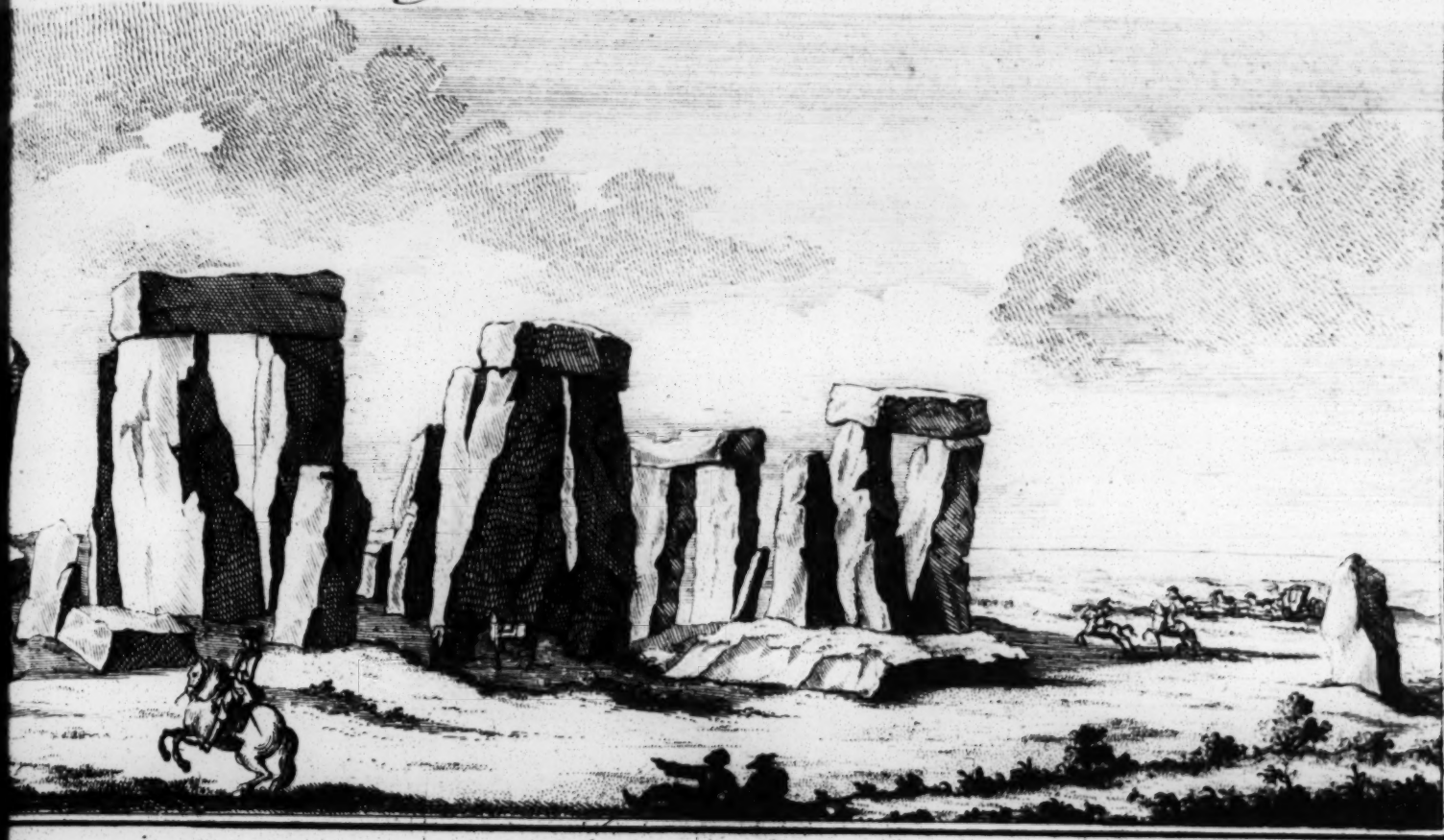
*Surprennante Structure
de Rochers en Angleterre*

dite

*Stonehengs,
Chorea Gigantum,
où la danse des Geants.*

C'est près de Sarisbourg dans une plaine
un arrangement de pierres d'une
hauteur prodigieuse, qui sont élevées
l'une contre l'autre, et portent en haut
d'autres grosses pierres posées à la
traverse pour joindre celles d'en
bas et pour en former une espèce
de porte. Cette structure est moins
surprennante par la grandeur des
pièces, que par l'entreprise de les
s'engager. L'on voit d'abord, que ce
sont des monuments d'un âge, qui
ne nous laisse plus de mémoire de
leur fondation. Mais ceux, qui les
prennent pour d'autres monuments
que de sepulture, se rendront aisément,
pour peu qu'ils fassent reflexion sur la
plus ancienne façon des tombeaux
goths entourez de pierres levées, dont on
voit des desseins dans les estampes de
Svecia illustrata, et dans les monuments
Danois de Wormius. Un autre cercle de
Roches près d'Oxford dit Rollerich Stones,
confirme cette verité. Voyez Camdeni Britannia.

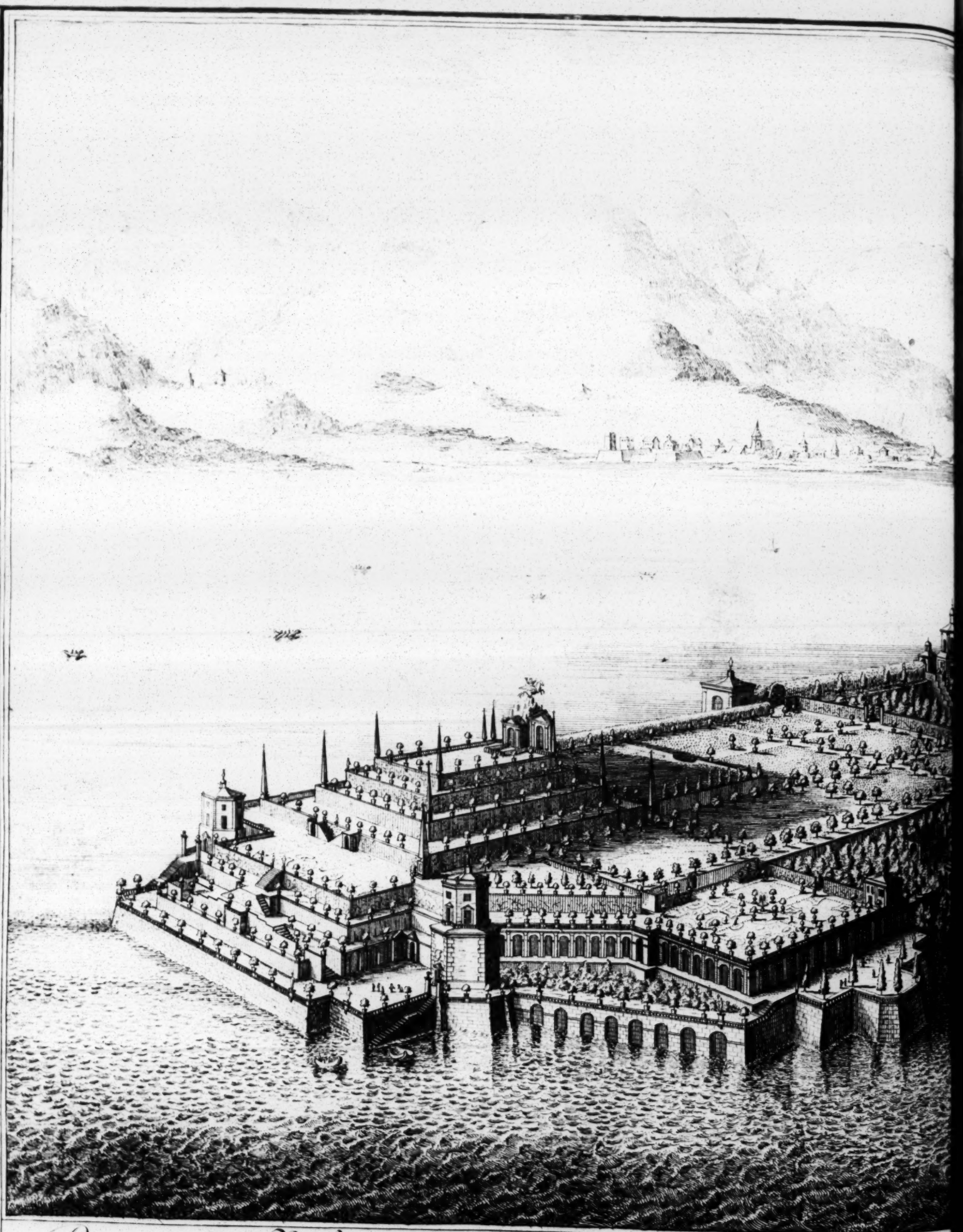




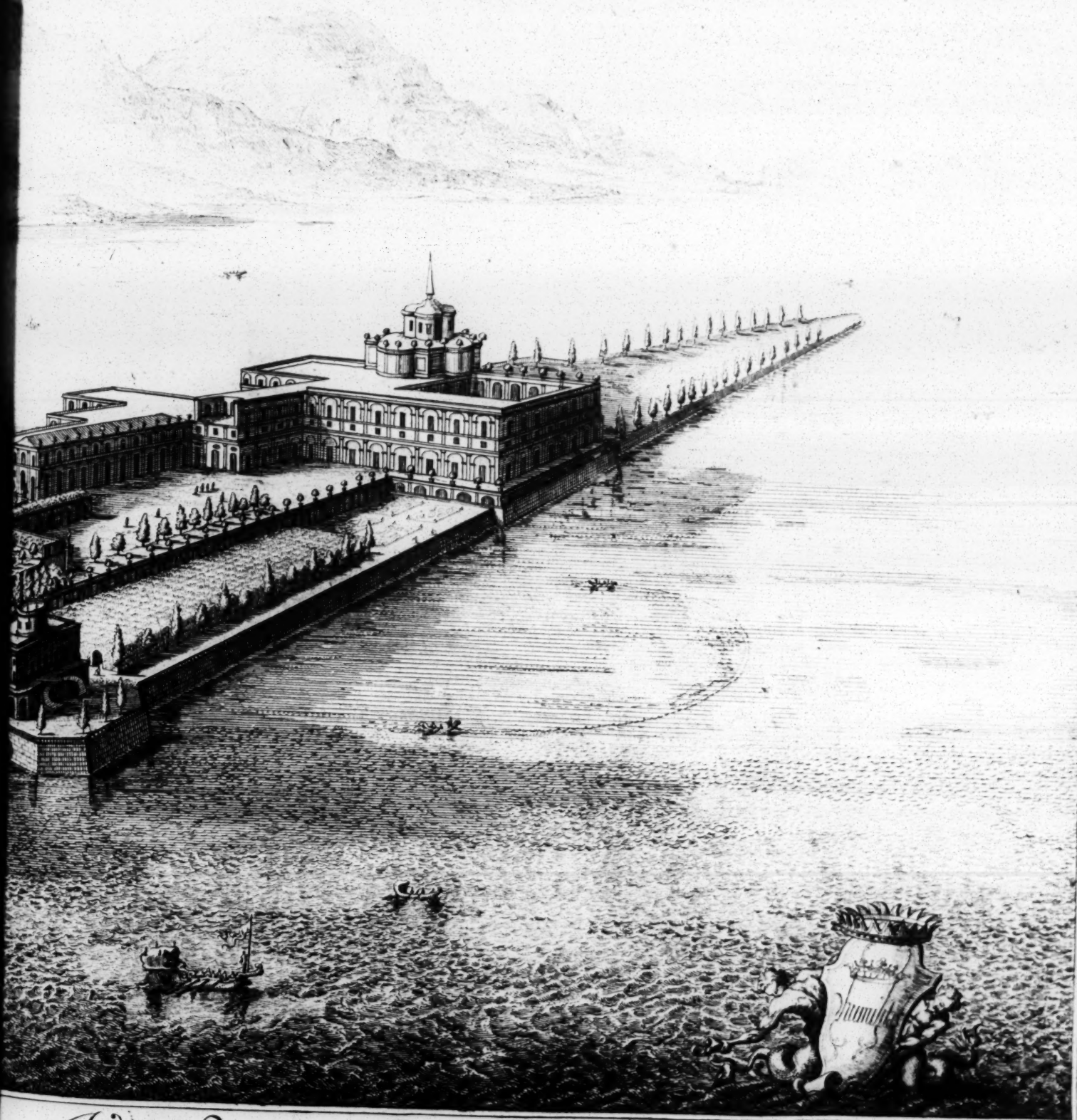
Wundersame Felsen-Höhle.

Unweit Salzbürg bey dem Erzbischoffe
Fürsthaufe Hellbrunn an welchem die
Natur selber den Bau geführet, mit
einem solchen Ansehen, den die Kunst
ihm nicht zuwege zu bringen vermocht
hätte, Indeme zwey unterschiedene
freystehende Felsen-bögen dazu die
Öffnung machen. Die Vertheilung
bedarf gleichfalls keiner andern, als
seiner natürlichen Auszierung, zur Vor-
stellung der Schauspiele, welche öfters
daselbst mit sonderbarer Wirkung
des Wiederhalls vorgestellt werden.

Prof. Maj.



Prospect der Insel Borromaea in Lago Maggiore.
eine Lagreihe von Mailandt gelegen-
J. B. v. d. A. C. C.



Vue de l'île Borromée dans le grand Lac, à
une journée de la Ville de Milan.

The
THIRD BOOK:
 Containing
FIFTEEN PLATES,
 Describing
 The Buildings of the
ARABIANS, TURKS, &c.
 together with
 Some modern One's of the
**PERSIANS, SIAMESE, CHINESE &
 JAPONESE.**

Plate, I.

This Plate contains three Designs.

- I. *The Ground Plan of the Imperial Bath*, near the City of *Buda* in *Hungary*, remarkable, as well on Account of the Virtue of it's Waters, as the Excellence of the *Arabian Architecture*.
- II. *A View of this Bath from without.*
- III. *A View of the Inside of this Bath.*

Plate, II.

This Plate contains two Designs.

- I. *A Moskee*, or Turkish Church, built by *Sultan Orchanus II.* in his Residence of *Bursa*, in the *lesser Asia*.
- II. *Another Moskee at Pest* in *Hungary*.

Plate, III.

Containing two Designs.

- I. *A Ground plan of the great & stately Moskee*, built by the *Sultan Achmet* at *Constantinople*, in the Year, 1610.
- II. *A View of the same Moskee.*

Plate, IV.

Containing two Designs.

- I. *A Ground plan of the Solimanny, or Moskee*, built at *Constantinople*, by *Sultan Soliman*, II. with the *Peristyle*, or outward Court, and the Garden, in which are the Tombs of *Soliman II.* & his Wife.
- II. *A View of the same.*

Plate, V.

The great Cistern at Constantinople, in the Square, or Market-place, call'd *Atmeidan*, formerly *Hippodromus*.

This subterraneous Cistern is supported by 224. Columns of Free Stone, which are almost under Water, and but at such a Distance, that a Canoe, or small Boat, can just pass between them.

Plate, VI.

Containing two Designs.

- I. *A Ground-Plan of the famous Temple of St. Sophia*, near the *Seraglio*, in *Constantinople*.
- II. *A View of the same.*

Plate, VII.

A Prospect of one Part of the great City of Mecca, with that famous holy Place or Square, in which, according to the Opinion of the *Mahometans*, is contain'd *Abraham's House*, & *Ishmael's Well*; and where *Mahomet* wrote his *Alcoran*. This Place is visited every Year by the *Turkish Caravans*.

An Explanation of the Letters in the Design of Mecca, &c.

A. *Abraham's House*. B. *The Roof of the House*, with the *Aqueducts of fine Gold*. C. *The Stone*, where it is reported the *Angel Gabriel* was seen. E. *A Grate of fine Gold*, adorn'd with *Lamps of the same*. F. *The Place where Abraham visited Hagar & her Son Ishmael*. G. *A Building for the Sun-Dial*. H. *The Stair-case, & Cathedral to preach upon*. I. K. & L. are not mark'd in the Original. M. *The Tomb of the four Prophets of Mahomet*. N. O. & P. are not mark'd in the Original. Q. *A great Number of Cupolas*, in the Form of a *Corridor*, or *Gallery*, adorn'd with several *Thousands of Lamps*. R. S. T. U. are not mark'd in the Original. W. *A Colledge for Students* built by *Sultan Soliman*. A. A. *The Porch or Vestibule of Abacaurus*. B. B. *The Gate of Peace*. C. C. *A Moskee where Pilgrims must perform their Devotions*, before they are allow'd to enter the holy Place. D. D. *The Road leading to Mount Ararat*. E. E. *Mount Ararat*, where *Abraham* would have sacrific'd his Son, *Isaac*.

Plate, VIII.

A Prospect of the Moskee, in which is to be seen *Mahomet's Tomb*, near the City of *Medina*, at about 8. Days Journey beyond *Mecca*. This Place belongs to an *Arabian Prince*, call'd *Serif*. There go yearly two great *Caravans*, consisting of several *Thousands of Men & Camels*, to visit this Place, as well as *Mecca*, where they first visit *Abraham's House*, and drink of the *Water of Ishmael's Well*. One of these *Caravans* goes from *Grand Cairo*, & the other from *Damascus*. No Christian is allow'd to come near this Place, under Penalty of turning Turk, or being burnt alive. This, as well as the former Design, were made by an *Arabian Ingeneer*, and sent the *Grand Signor* to *Constantinople*, from whence it was brought to *Vienna*; The Original was in the Hands of

Mr. Huldeberg, His Electoral Highness of Brunswick Lüneburg's Counsellour & Resident at the Imperial Court.

An Explanation of the Letters in this Design.

C. The Gate towards the North. D. The Gate call'd the *Shining Gate*. E. The *Holy Gate*, the Entrance into which is prohibited under Penalty of Death. H. The Gate call'd the *Magnificent Gate*. M. A *Lustre*, with Wax-candles of a prodigious Magnitude. P. Here are spread Carpets for Persons of Distinction to perform their Devotion upon. K. *Arches* where the *Mahomerrans* are oblig'd to wash before they perform their Devotions. NB. *The Explanations of the Letters, which are here omitted, are not intelligible in the Original.*

Plate, IX.

Contains 3. Designs.

I. *A View of the Pallace of the Kings of Persia at Ispahan*, and of the *Meidan*, the largest & most regular Square, or Market-place, in the World; It is 700. Paces long & 250. broad, encompass'd by Houses of an equal Structure, Height & Symmetry; a Channel of flowing Water in hewn Stone, & Rows of Trees. Exactly in the Middle is plac'd a high Mast, on the Top of which is a Knob or Apple, which serves for a Mark or Butt for the Gentlemen of the Court to shoot at, being on Horse-back, & in full Gallop.

II. *A View of the great Bridge at Ispahan*, over the River *Sendrud*. It is call'd, from the Name of him who built it, *Alyverdy-Chan*; And is 300. Geometrical Paces long & twenty broad. On each Side is a cover'd Gallery A, on the Top of which is a Platform B, which affords as convenient a Passage for the Benefit of the Air, as that below for the Advantage of being cover'd. Another vaulted Gallery C, goes under the Bridge from Arch to Arch, from one End to the other; which is very agreeable in Summer, the Water being very low.

Plate, X.

A View of the Royal Residence at Siam, with the magnificent Publick Entry of the *French Ambassador* on the River *Menam*, with 150. *Balcons*, or Siamese Barges of State, in the Month of October 1685. *Vid. Father Tachard's Voyage to Siam.*

Plate, XI.

A Plan, & Elevation in Perspective, of the Imperial Residence at Peking in China. A. The outward Courts facing the four Corners of the World. B. The second Courts. C. The first Entrance into the Pallace. D. The first Court of the Palace. E. The second Court. F. The third Court. G. Four Gardens, each of which contains eight stately *Pleasure-houses*. H. The great Wall, which parts *China & Tartary*.

End of the third Book.

(†) *The German says 12. Italian Miles, the French 12. (Lieues) Leagues or Miles.*

Plate, XII.

The famous Temple, near the City of Nanking in China, with it's outward Courts, Tombs, Walks, Baths, and in particular the famous *China-Tower* of nine Stages or Stories. The whole Circumference of the Ground taken in for these Edifices is twelve Miles. (†)

Plate, XIII.

The great Bridge in China, between the Metropolis Fochou & the Suburbs Nantai.

This Bridge consists of 100. Arches, of so great a Height, that Ships under Sail can pass them with out Hindrance. They are built of large square white Free Stones, with a Balustrade or Gallery, the Pedestals of which are adorn'd on both Sides with Lions of white Marble.

Plate, XIV.

Contains two Designs.

I. *Ciencao, or the artificial Road or Causway in the Province of Xensi in China,*

This wonderfull Passage or Bridge leads in a direct Line, over Mountains & Valleys, for the Length of 30. *Stadia* or Furlongs, to the *Metropolis*. It is partly supported by Beams, but chiefly, & where the Valleys are deepest, by square Pillars of Stone of a frightfull Height. The Breadth of it is every where sufficient for 4. Horses to go abreast. It is rail'd in on the Sides with Iron-Rails.

II. *The Bridge of Loyang in the Province of Fokien in China,*

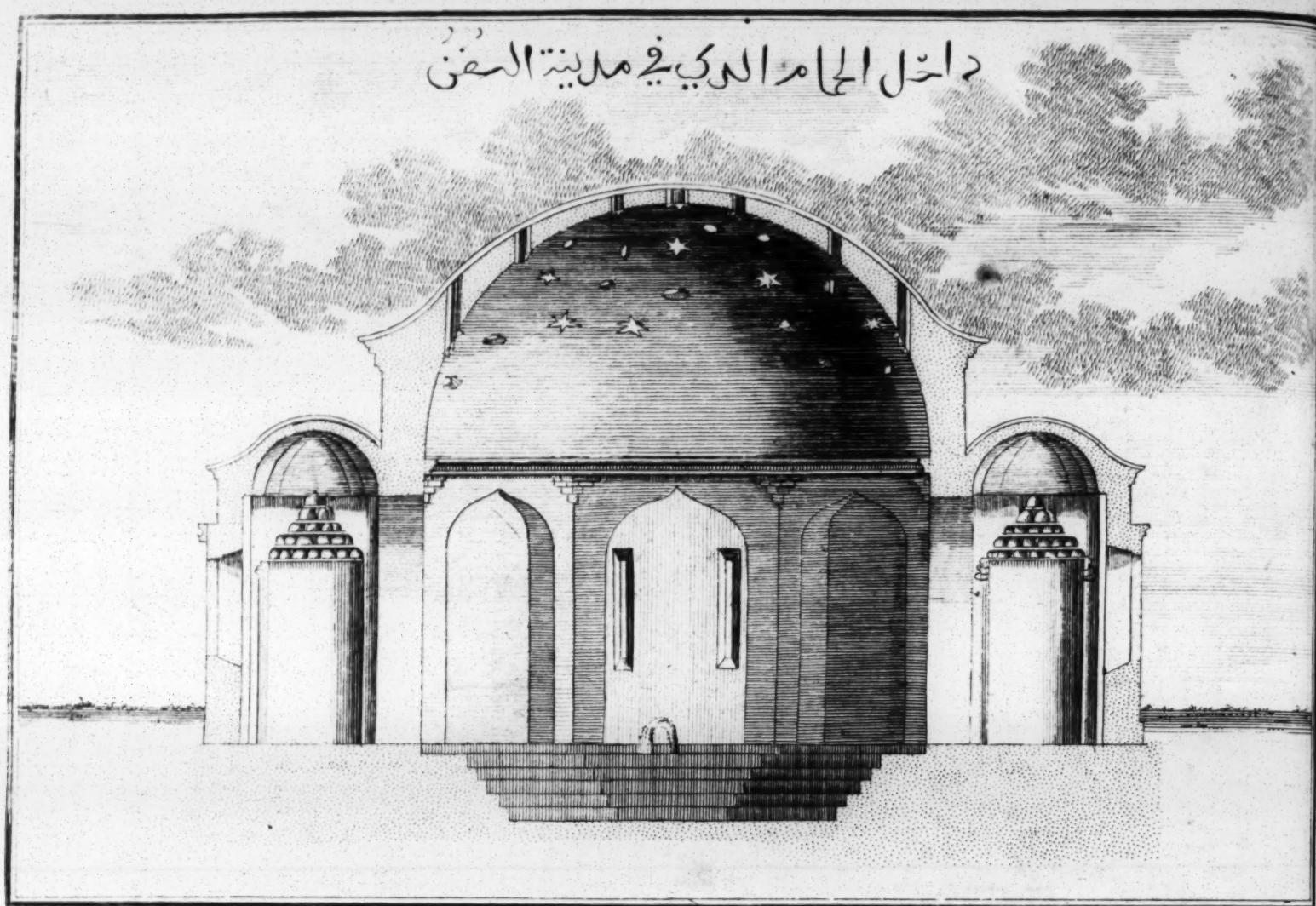
The largest & most surprizing Bridge that is mention'd in History. It consists of 300. Pillars, join'd together without Arches by black Marble Stones of 18. Paces long, two Paces broad, & two Paces thick. Seven of these Stones, laid parallel to one another, make the Breadth of the Bridge, viz. 14. Paces. The Pedestals of the Balustrades or Galleries are adorn'd with Lions, after the *China Manner*. *Vid. Martin Mart. who measur'd them very exactly. Atlas of China. p. 124.*

Plate, XV.

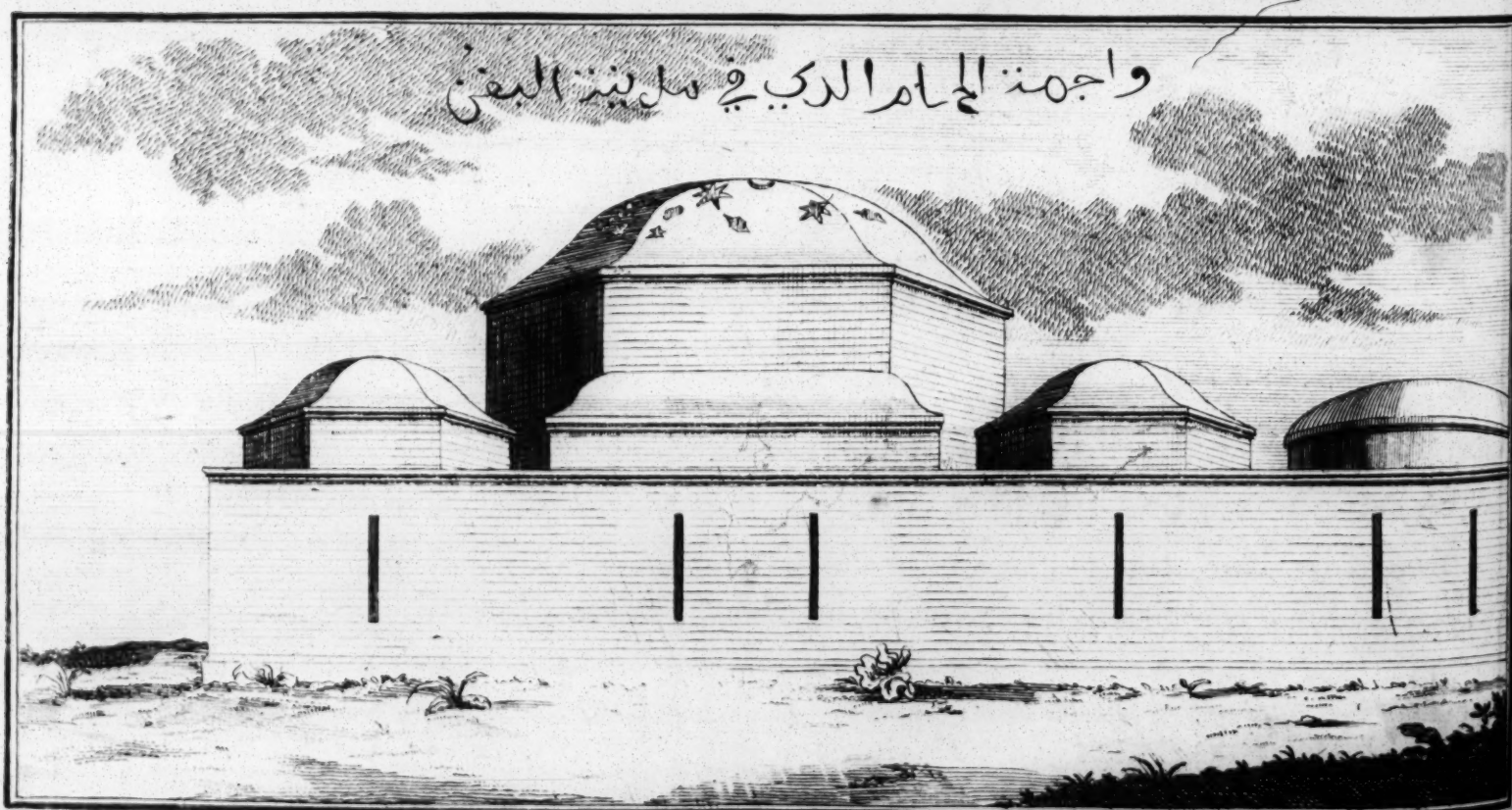
Contains four Designs.

- I. *A Chinese Triumphal Arch*. Great Numbers of them are to be seen in all Great Cities.
- II. *A fine Pagod or Temple*, near to the little City of *Sinkicien*, in the Province of *Xantum*.
- III. *Artificial Mountains & Caverns of Pleasure*, after the Manner of the Chinese, containing Apartments, Stair cases, Ponds or Basons of Water &c.
- IV. *A wonderfull Bridge of Chains in China*, near to the City of *Kingtung*. The Planks are fastned upon 20. Chains of Iron, which are extended from the Summit of one Mountain to that of another.



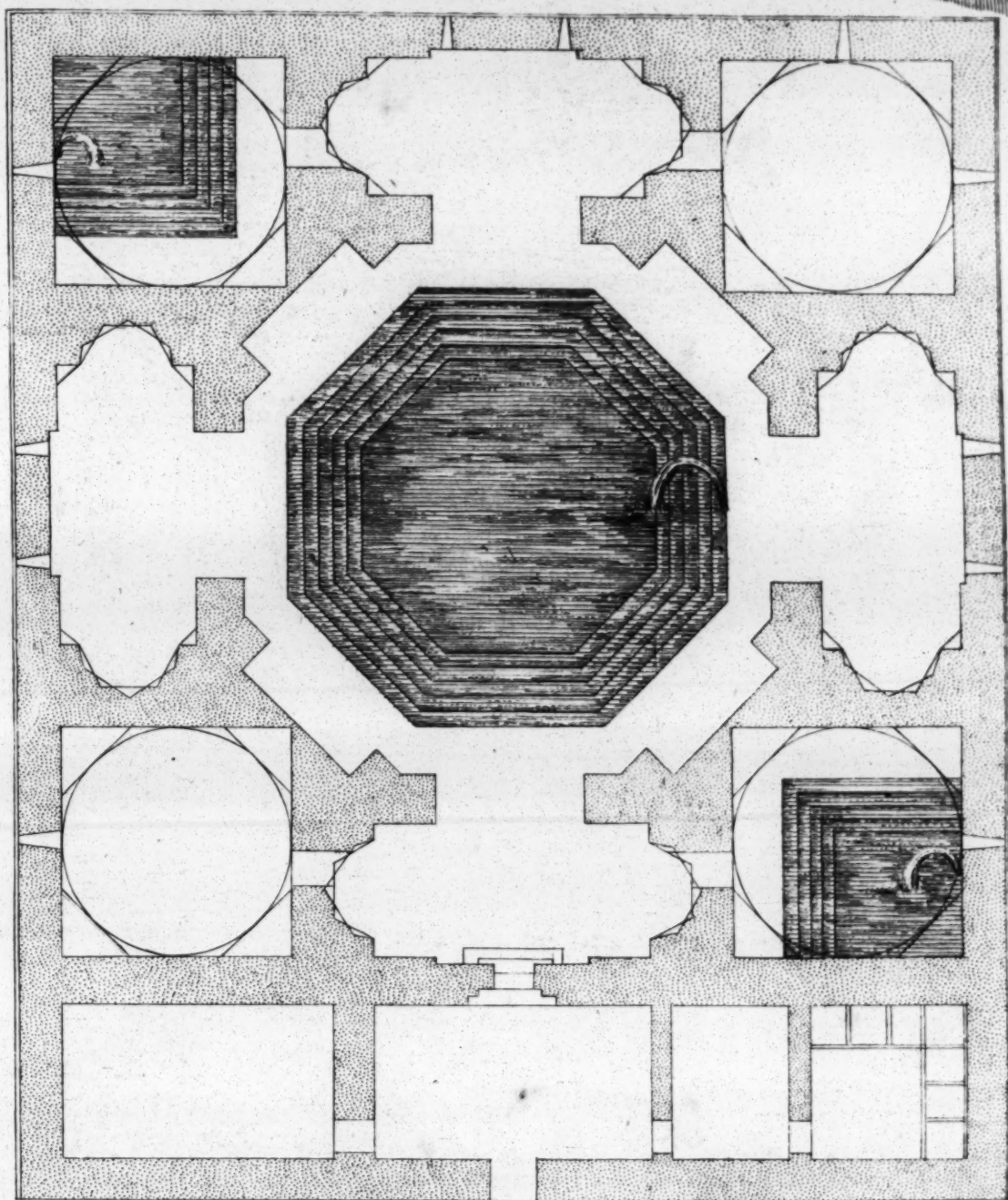


Wie dieses Badgebau von inwendig an zu sehen.
 Vue du dedans de ce bain.



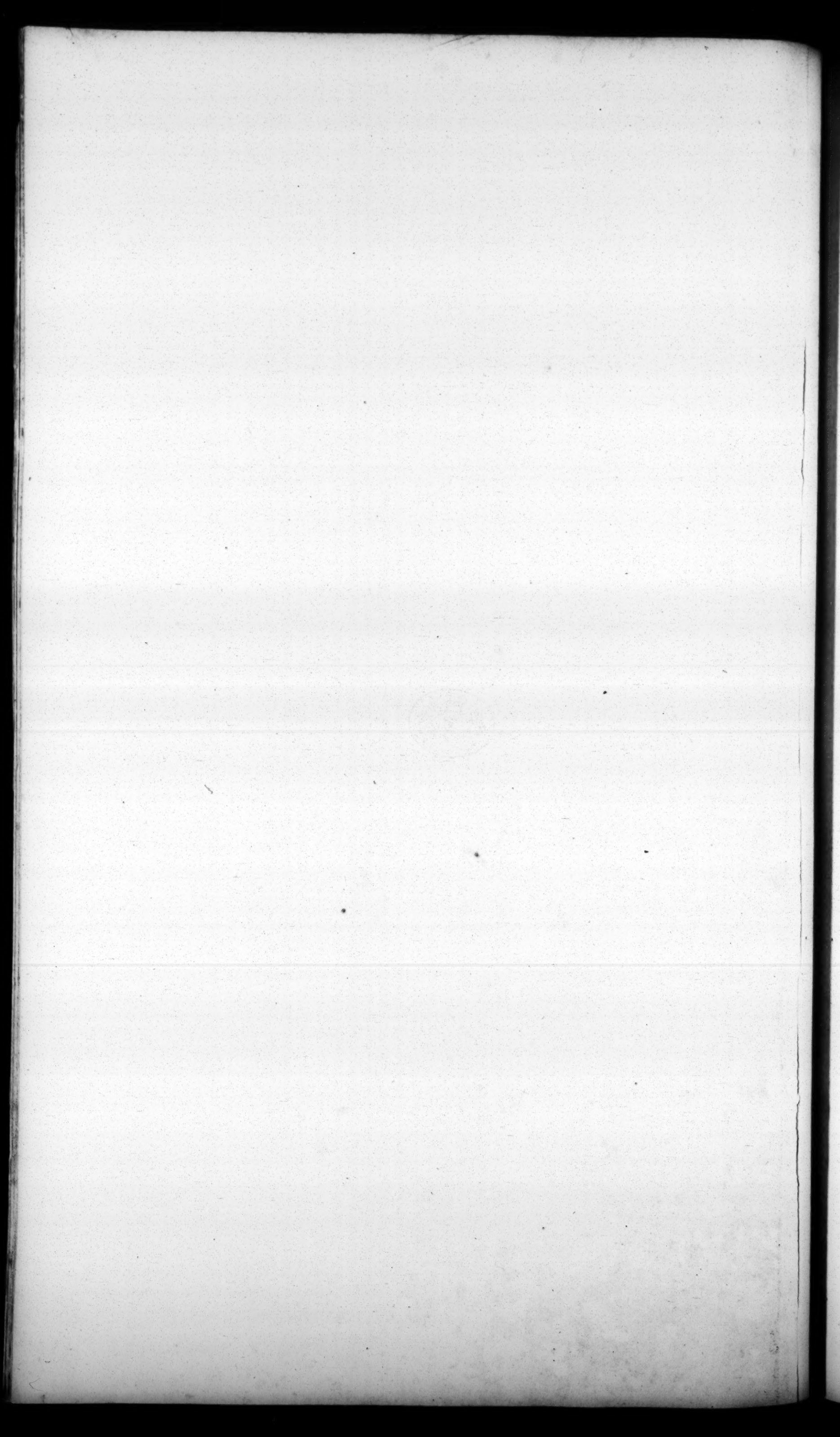
Prospect des Bads von außen.
 Vue du dehors de ce bain.

قشحه ومحط الحمام الذي في مدينة البفن



Grundriß des so genannten Kanßers Bads unweith der Stadt Ofen in Húngarn, welches so wohl wegen der vortreflichen Wirkung des warmen Bads, als auch der denckwürdigen Arabischen Architectur sehr gerühmbt und estimiret wird.

Plan du Bain Imperial pas loin de la ville de Bude en Hongrie, estimé aussi bien par la vertu des eaux, que renommé par l'excellence de l'Architecture Arabique.





جامع لرقان ادينا

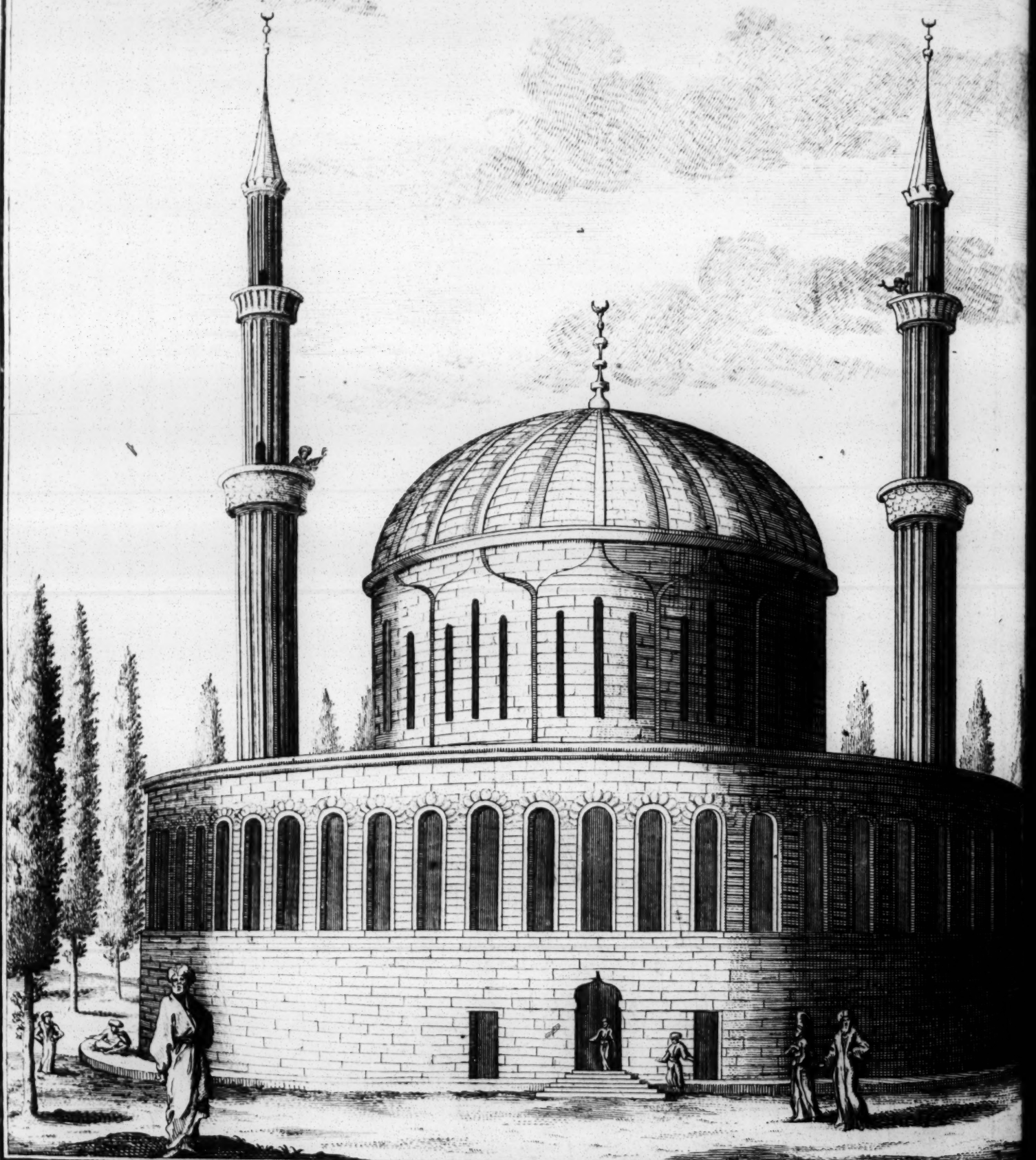
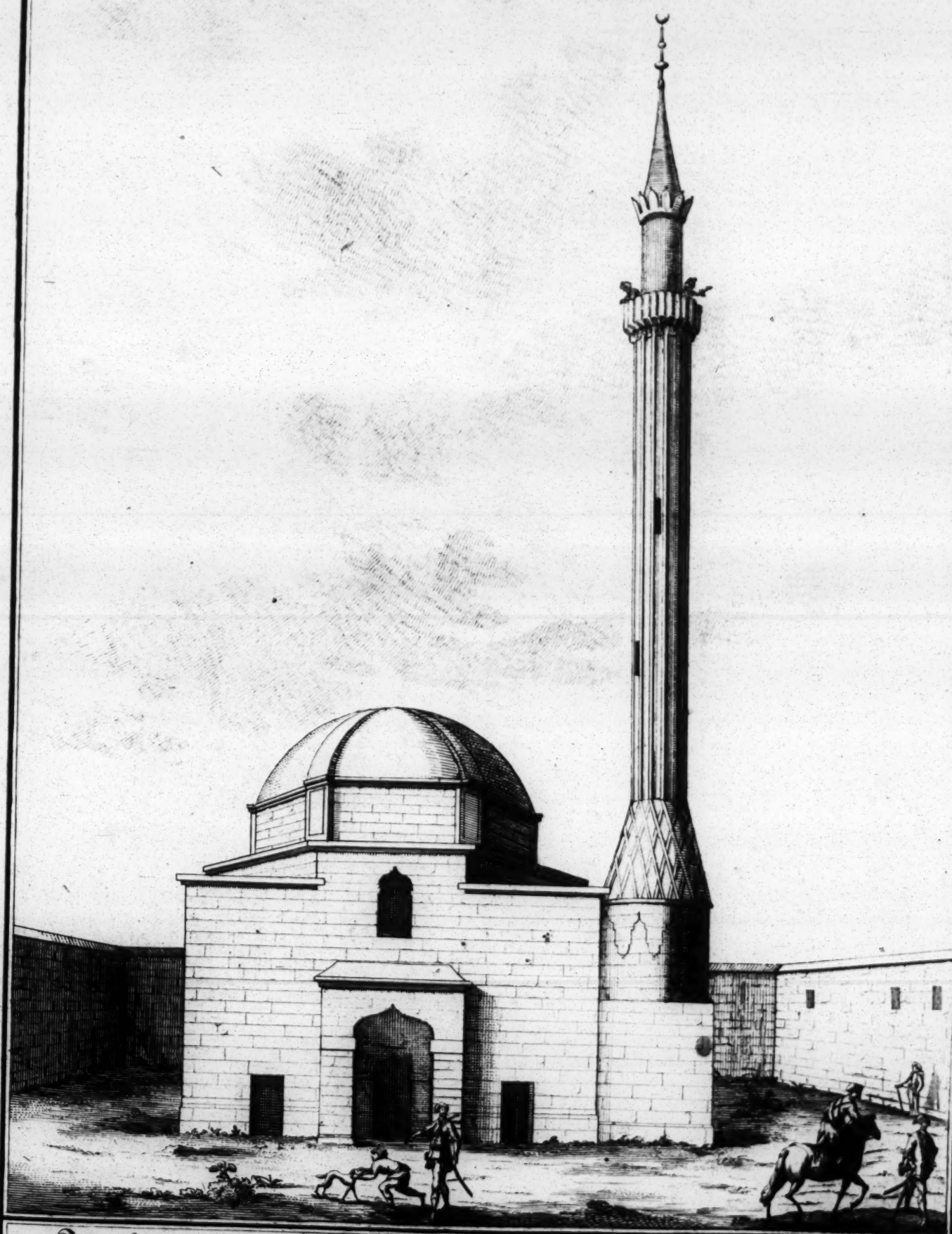


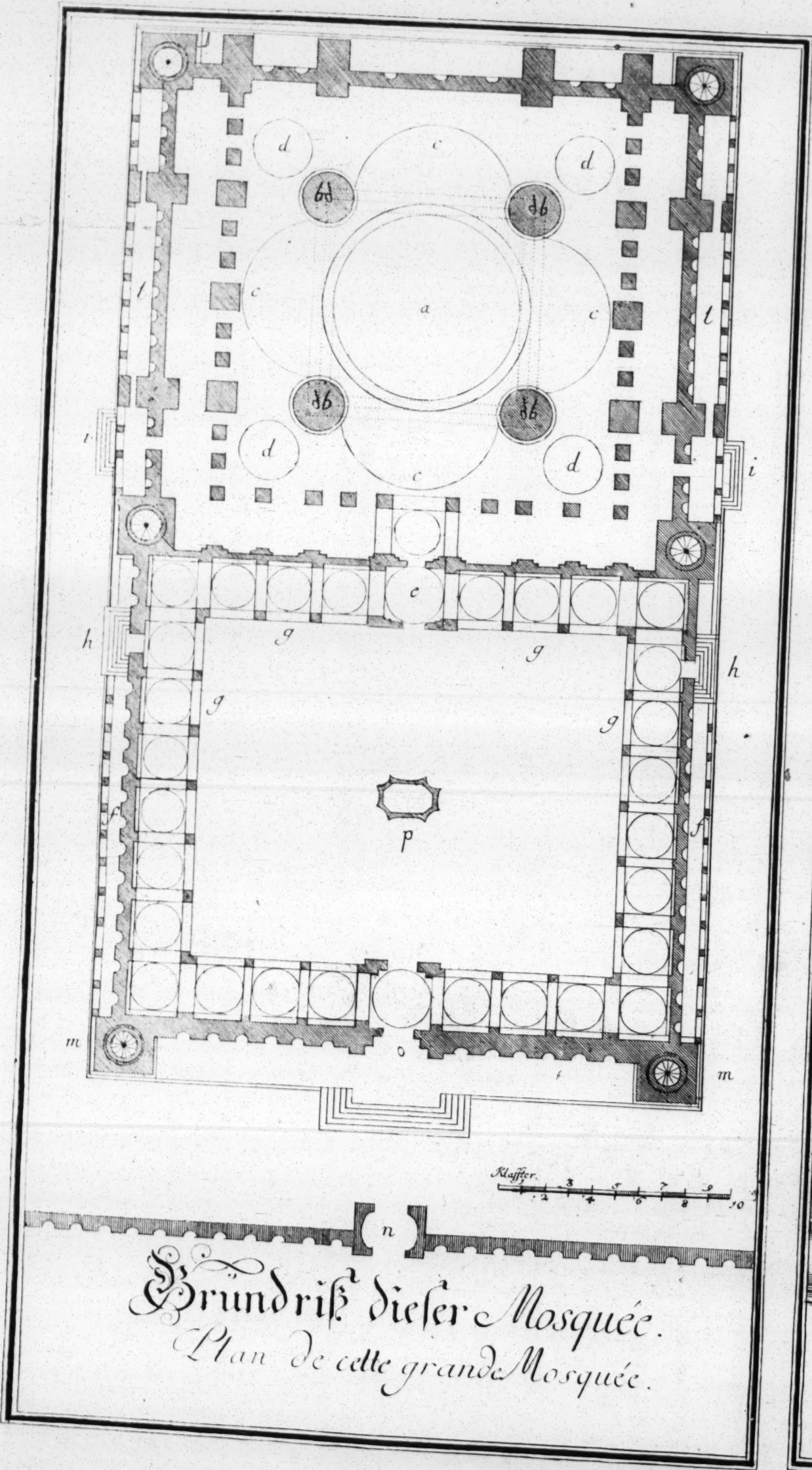
Abbildung der großen Mosquë so der
Türkische Kayser Orkanus II. in der
alten Residenz Stadt Bursa in Klein
Asien erbauet hat J. B. F. C. del.

Mosquee que le Sultan Orkan
II. fit bâtir dans sa résidence
de Bursa en Asie=mineure
C. C. S. M. Gra

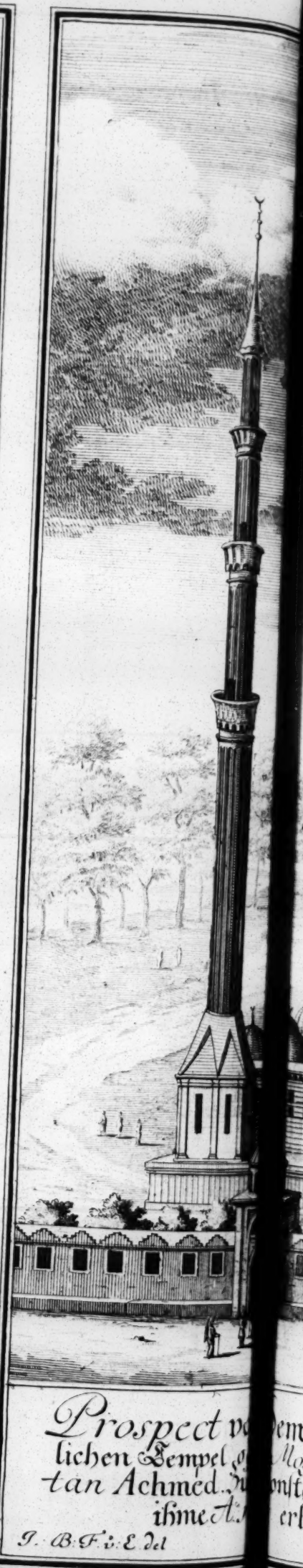


Türkische Mosquée so zu
Pest zu sehen.

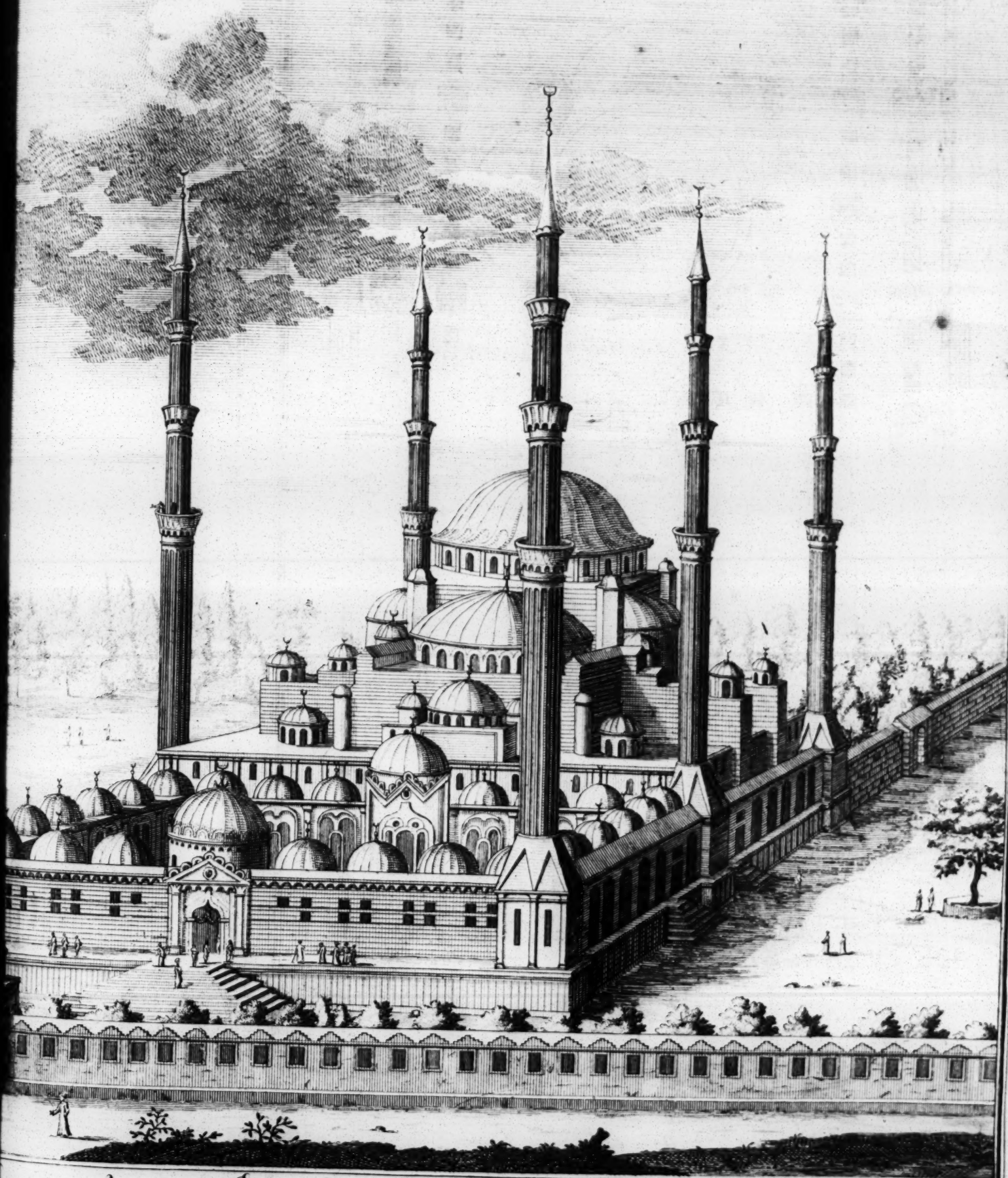
Mosquee qui est à Pest en
Hongrie.



Bründriß dieser Mosquée.
 Plan de cette grande Mosquée.



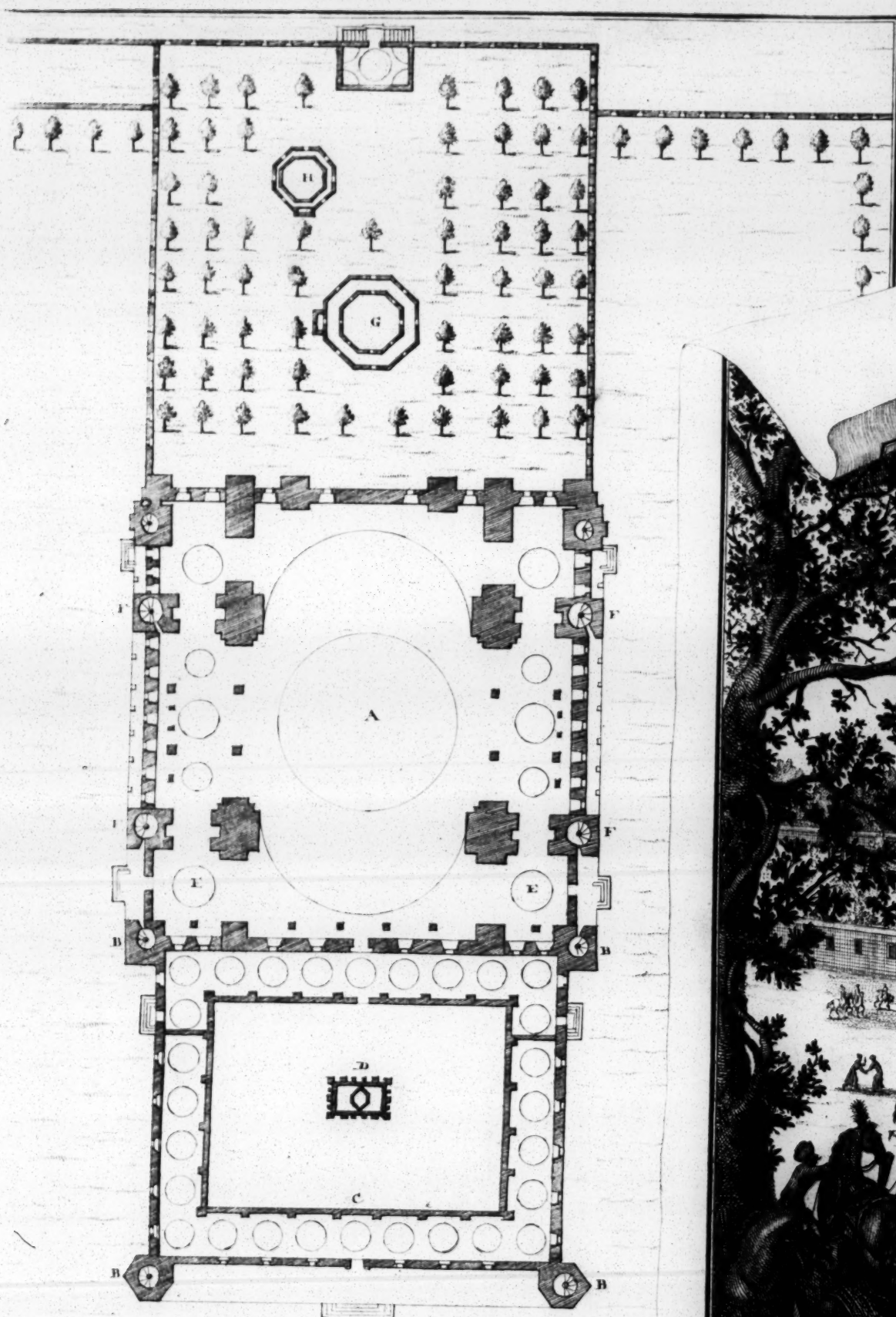
Prospect von dem
 lichen Tempel
 tan Achmed.
 ihm et.
 J. B. F. v. E. del



dem großen und Herr-
 Mosquee des Großen Sul-
 tan Constantinopel, welcher von
 erbauet worden

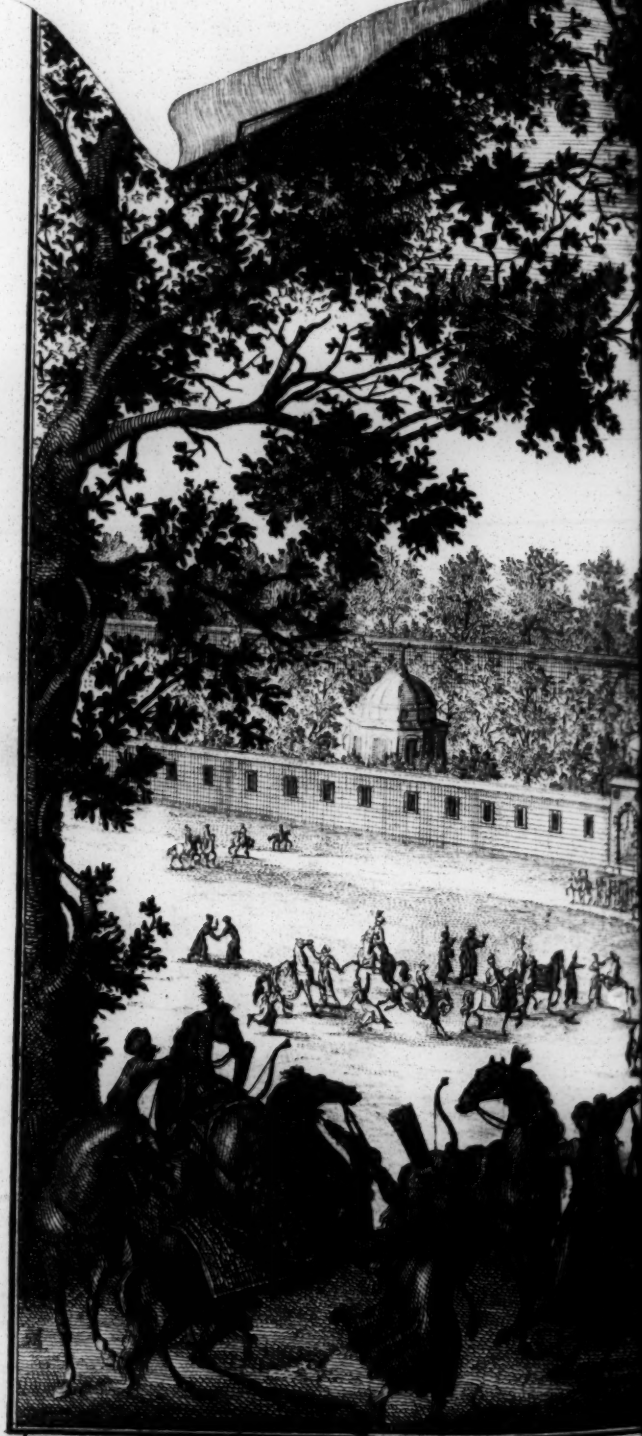
C. P. S. C. M.

La grande et magni-
 fique Mosquée bastie par le grand Sultan
 Achmed à Constantinople L'An 1610



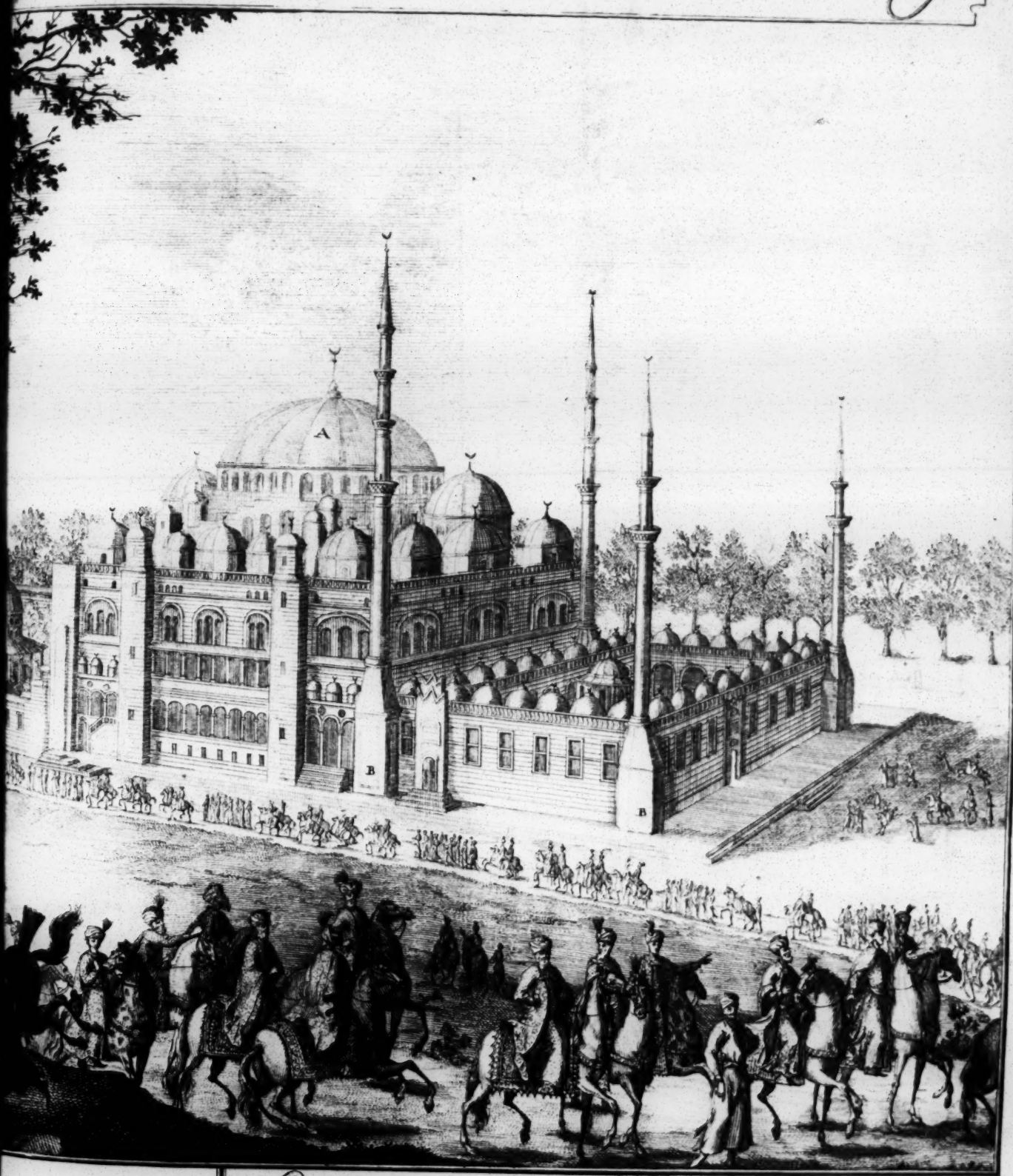
5 10 15 20 25 30 Kuffler.

دار جامع سلطان سليمان
 Grundriß der Solimannee.
 في القسطنطينية
 Plan de la Solimannie.



Die Solimannee, oder Moschee
 Sultan Solimann II. zu Constantinopel,
 sammt dem Vorhofe, und dem
 sein und seiner Gemahlin Begegnungsort.
 B: Die genauere Erklärung der Fißern, ist in der Beschreibung zu sehen.
 J. B. F. v. C. del.

جامع سلطان سليمان في مدينة القسطنطينية



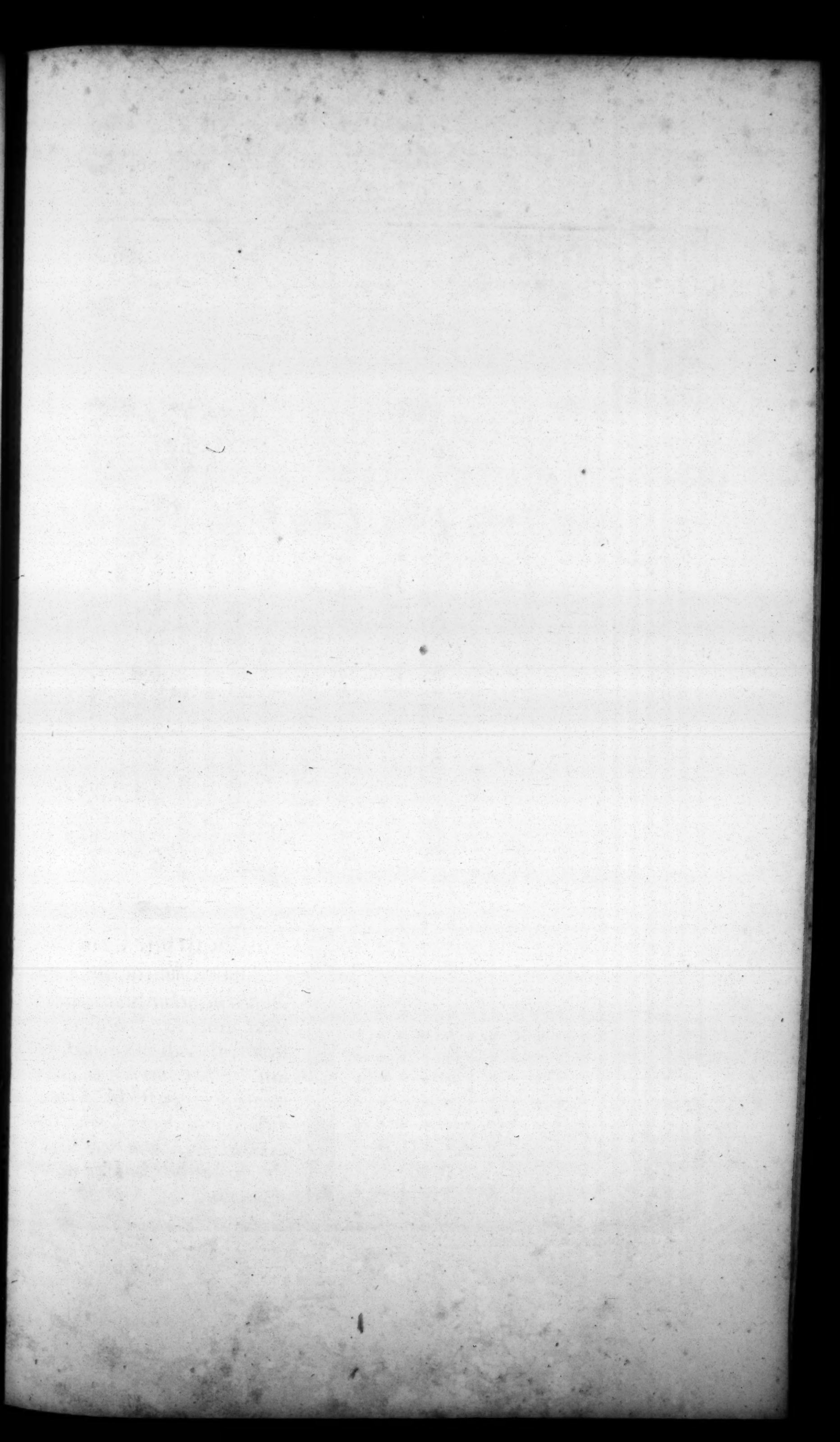
ée, welche
opel hat bauen
arten; Bohinn
müße geleget.

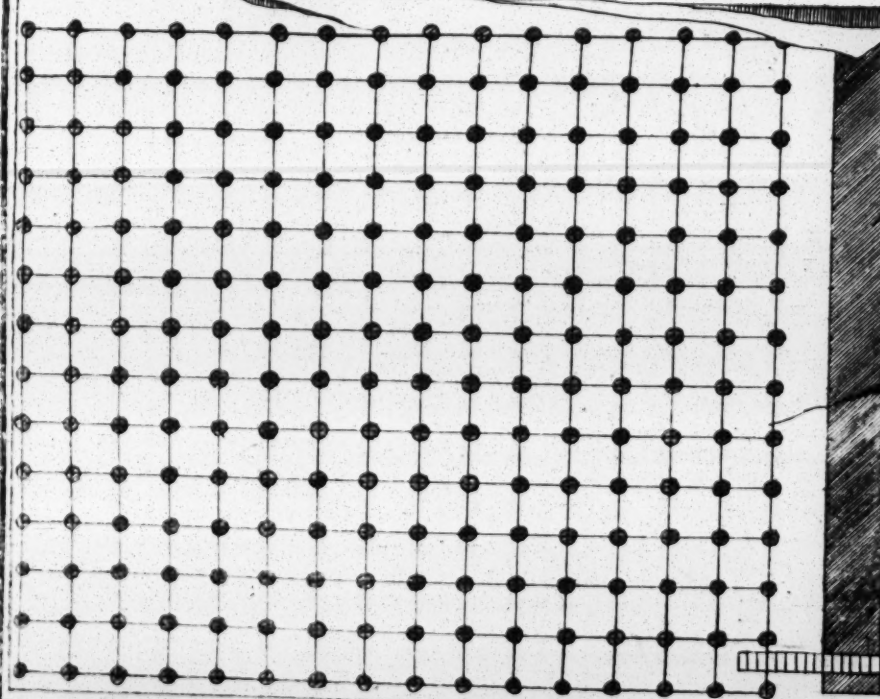
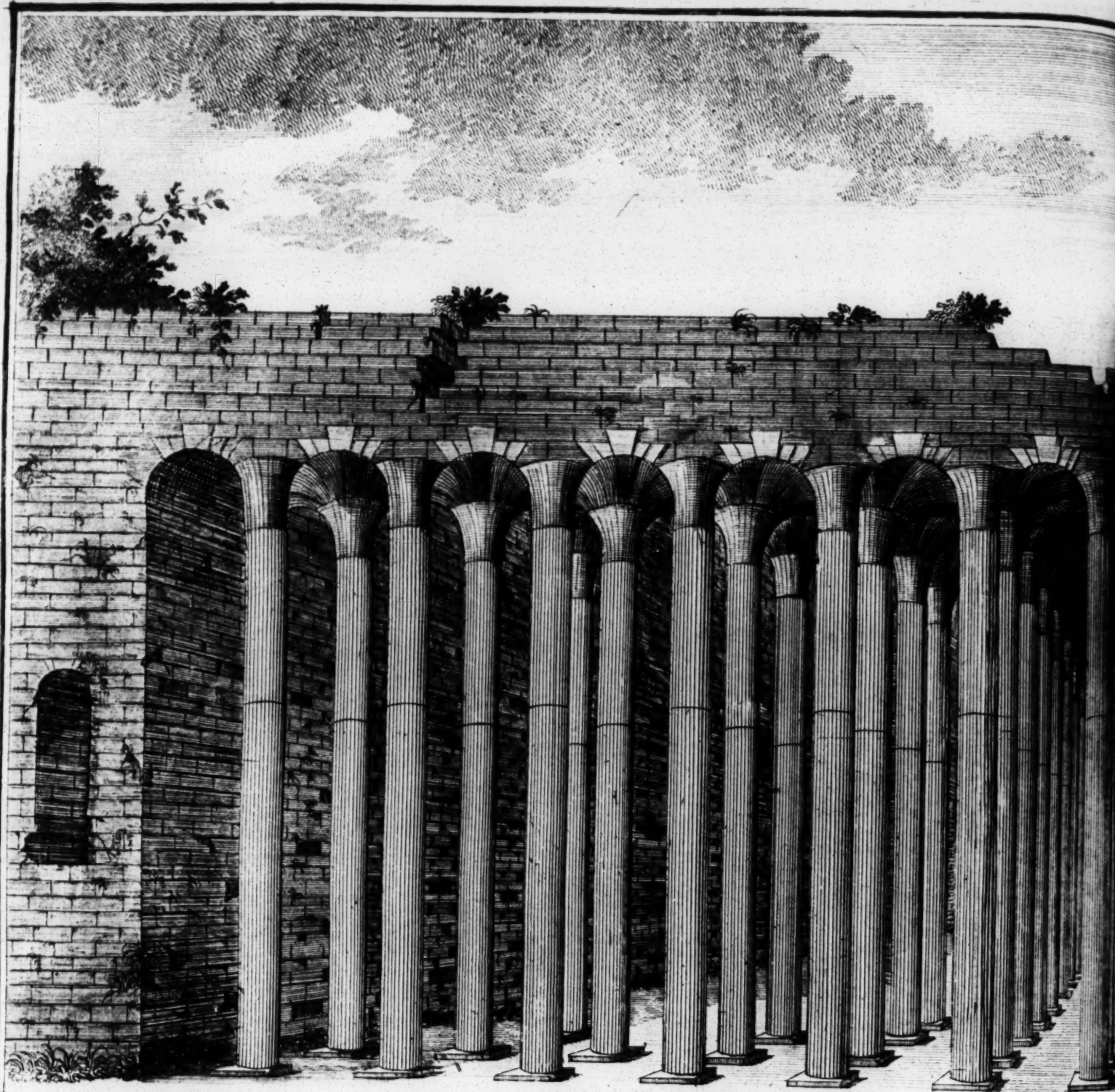
La Solimannie, ou Mosquée, bâtie à
Constantinople par Sultan Soliman, II, avec le
Peristyle et le jardin, qui renferme les Mausolées de Soliman,
II, et de sa femme. Les chiffres s'expliquent dans la description.

C. P. S. C. M.

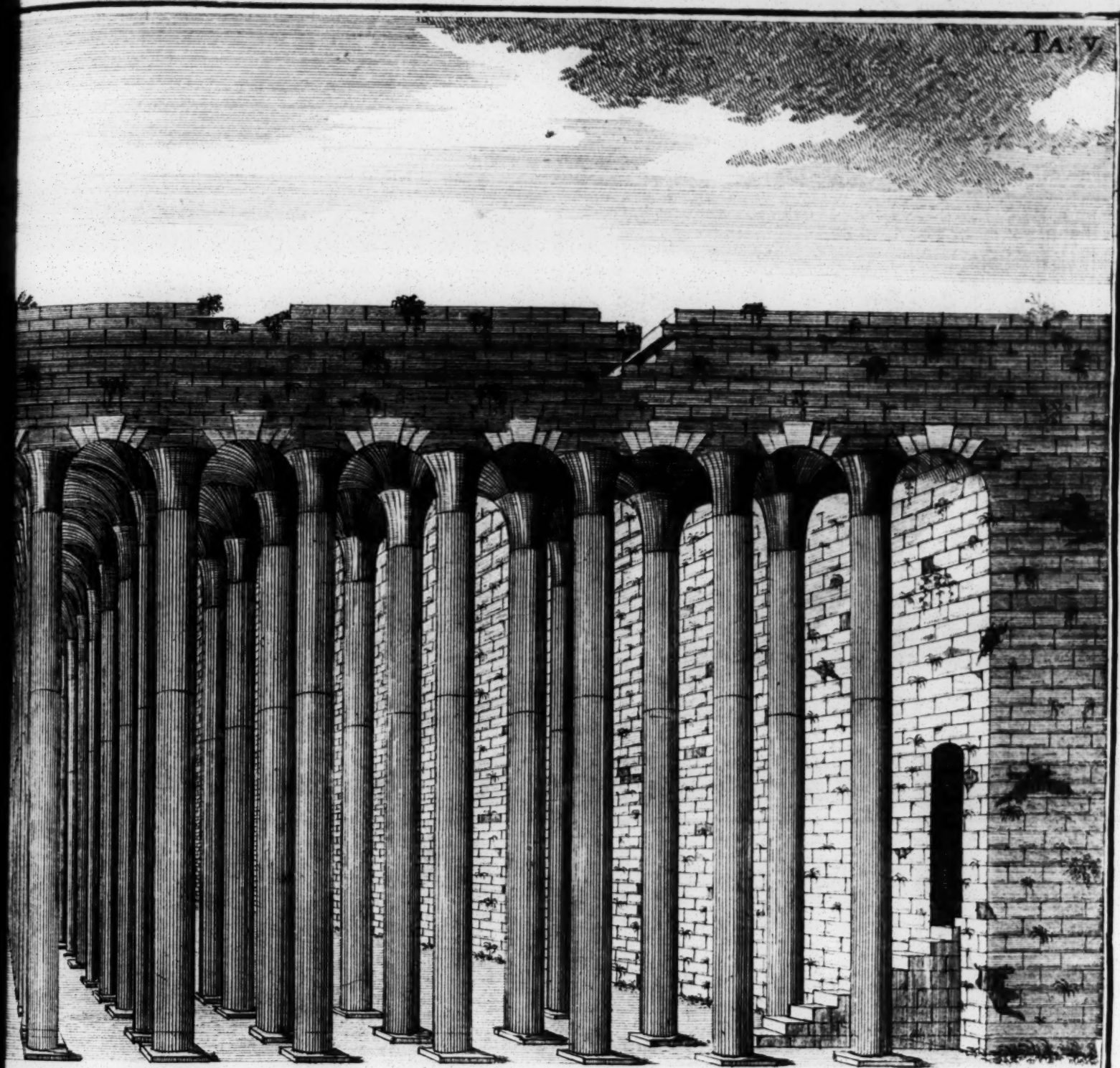
J. A. Debenbach. fecit.





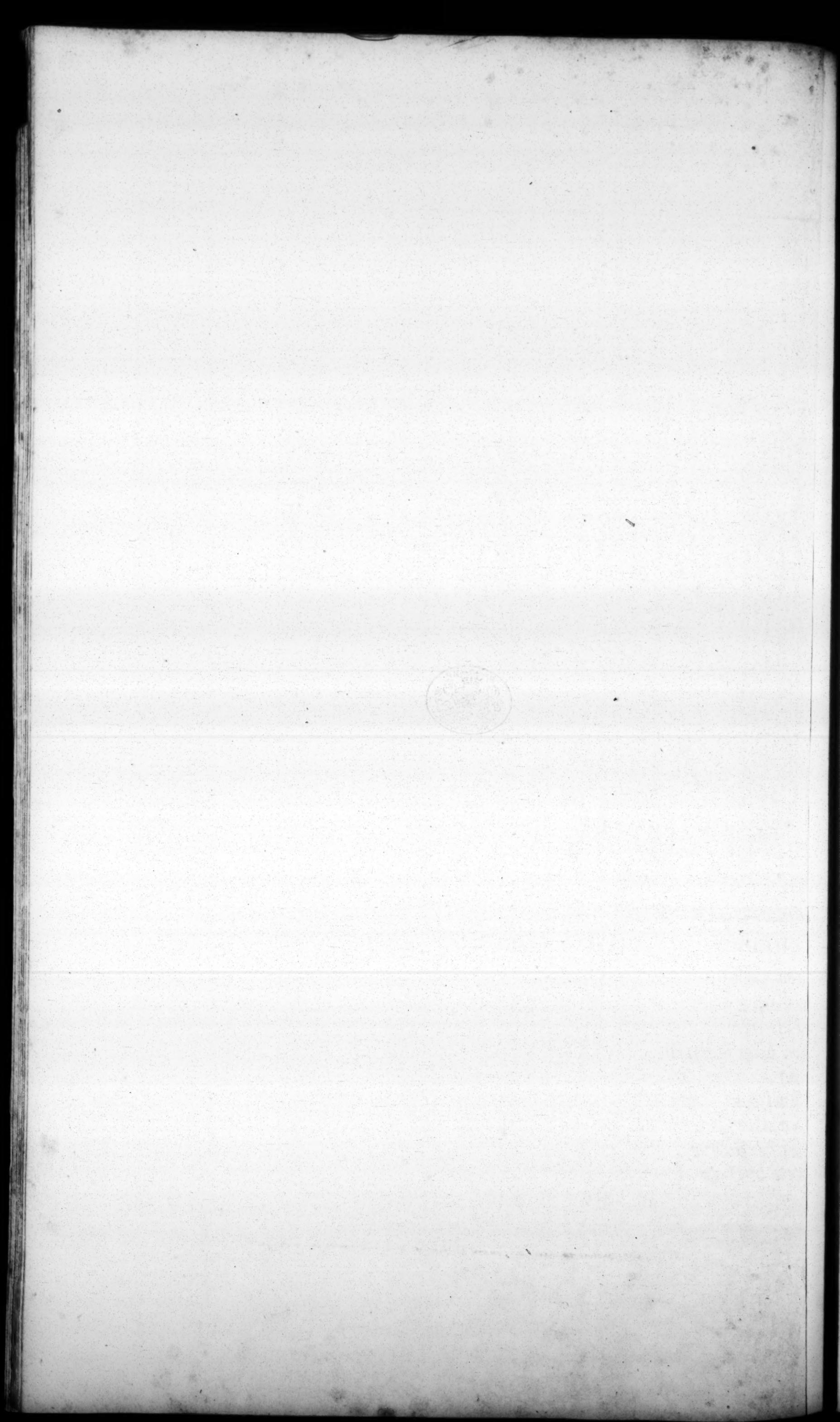


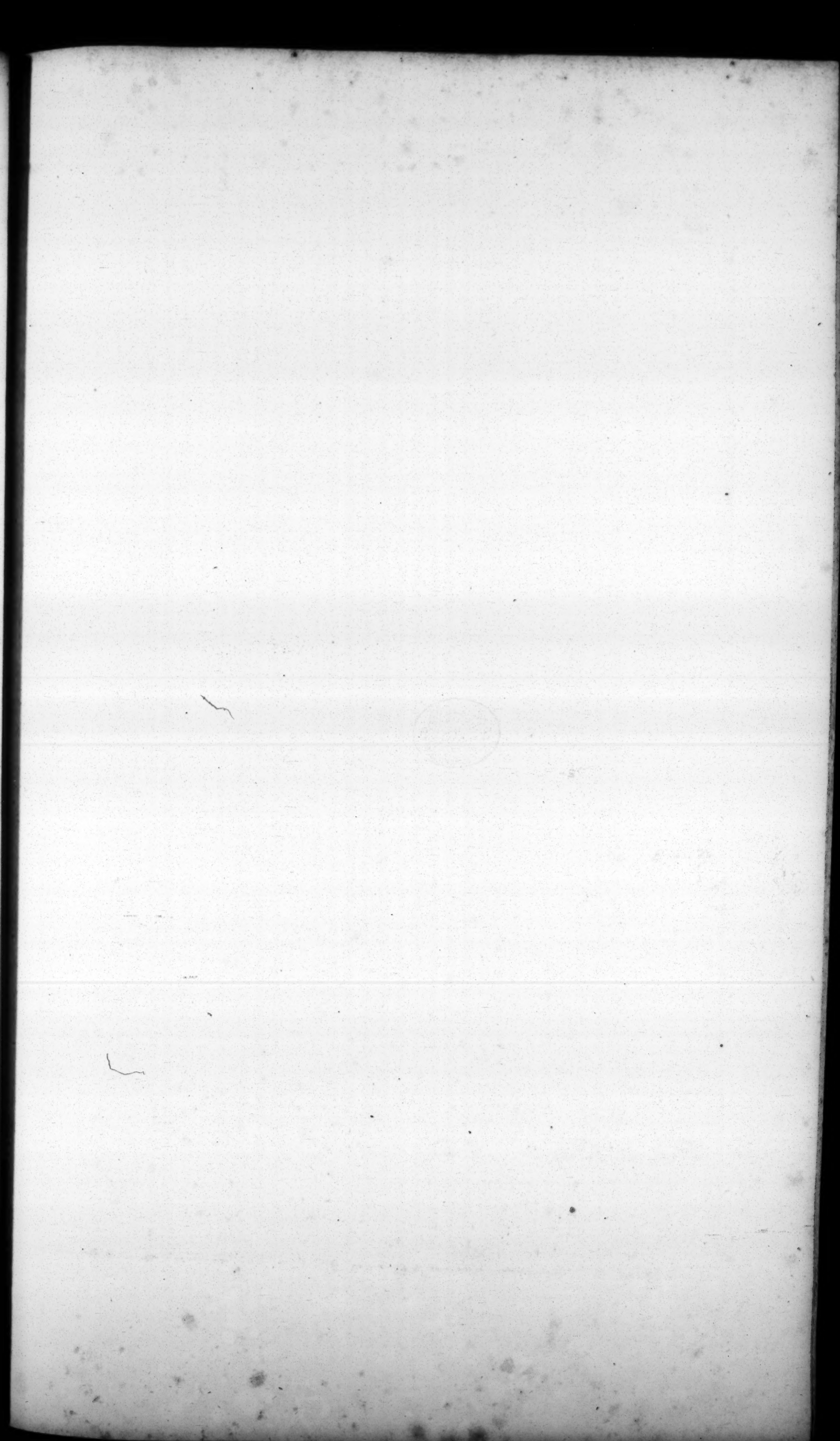
Die grosse Cisterne zu
 an dem Marckte Atmeidan sonst
 Messen steinerne Säulen größten Theil
 füllet unter der Erden nicht weit
 stehen, als daß man mit Kahnen
 kan. Ihrer werden in allen 22
 wertige eigentliche Abzeichnun-
 risse und anderen Türckischen
 verschrieben worden, um solch
 Beschaffenheit halber denen
 theilen.

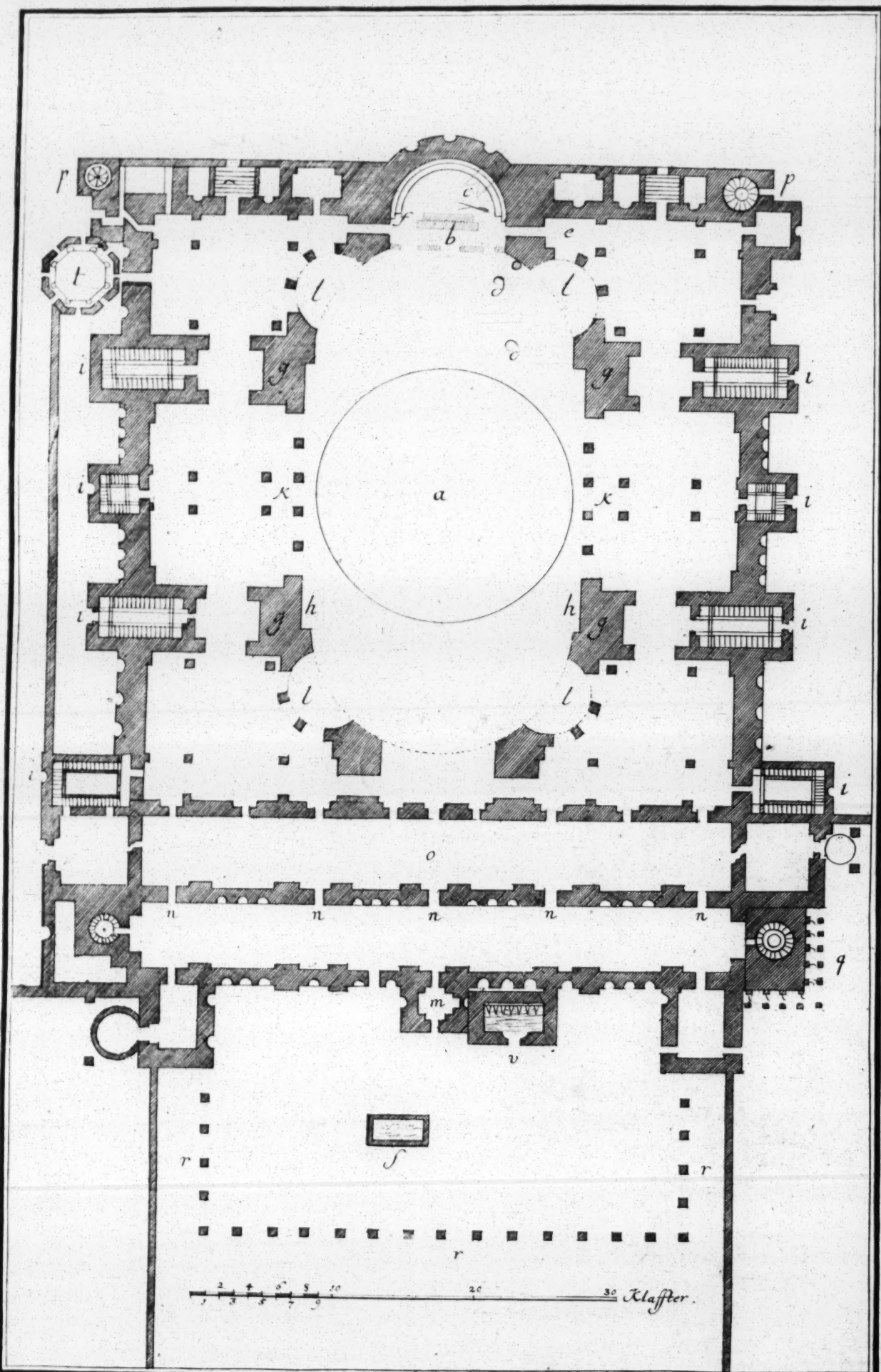


Constantinopel
 Hippodromus genant.
 mit Wasser ange-
 von einander
 wischen durchfahren
 gezelet. Gegen-
 ist samt dem Grund-
 bänden aus Orient
 der sonderbahren
 haben mit zu =

La grande Cisternie de Constantinople
 à la place dite Atmeidan autrefois l'Hippodrome
 Les 224. Colonnes de pierre de taille dont elle est
 soutenue sous terre sont presque couvertes d'eau
 à une distance qui ne souffre que le passage de
 petits bateaux. On en a fait venir de l'Orient
 cette Elevation avec le plan et avec quelques
 autres bâtimens Turcs pour les communiquer aux
 curieux à cause de leur Singularité.

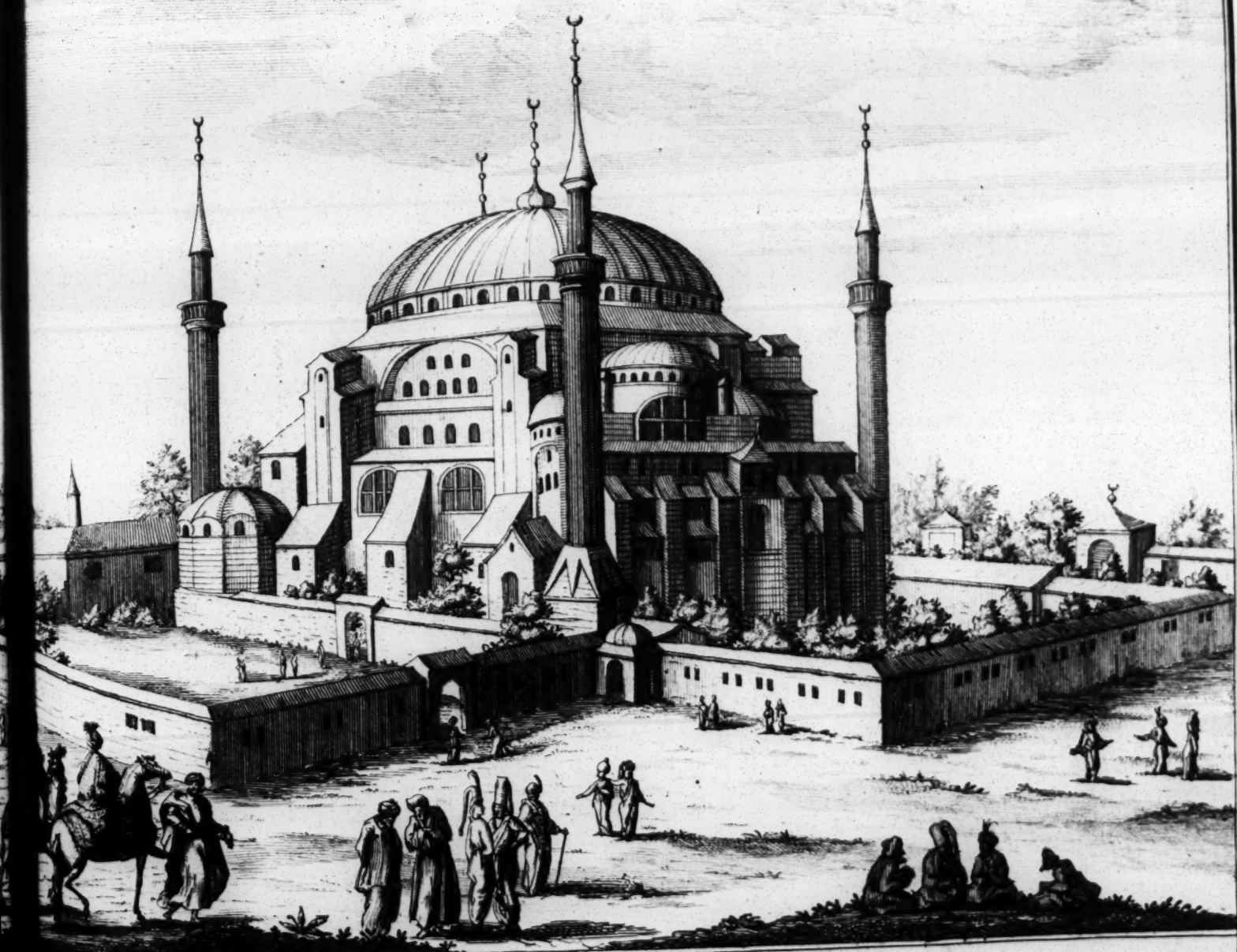






Grundriß von dem Tempel der Heilg Sophia.
Plan du Temple de Sainte Sophie.

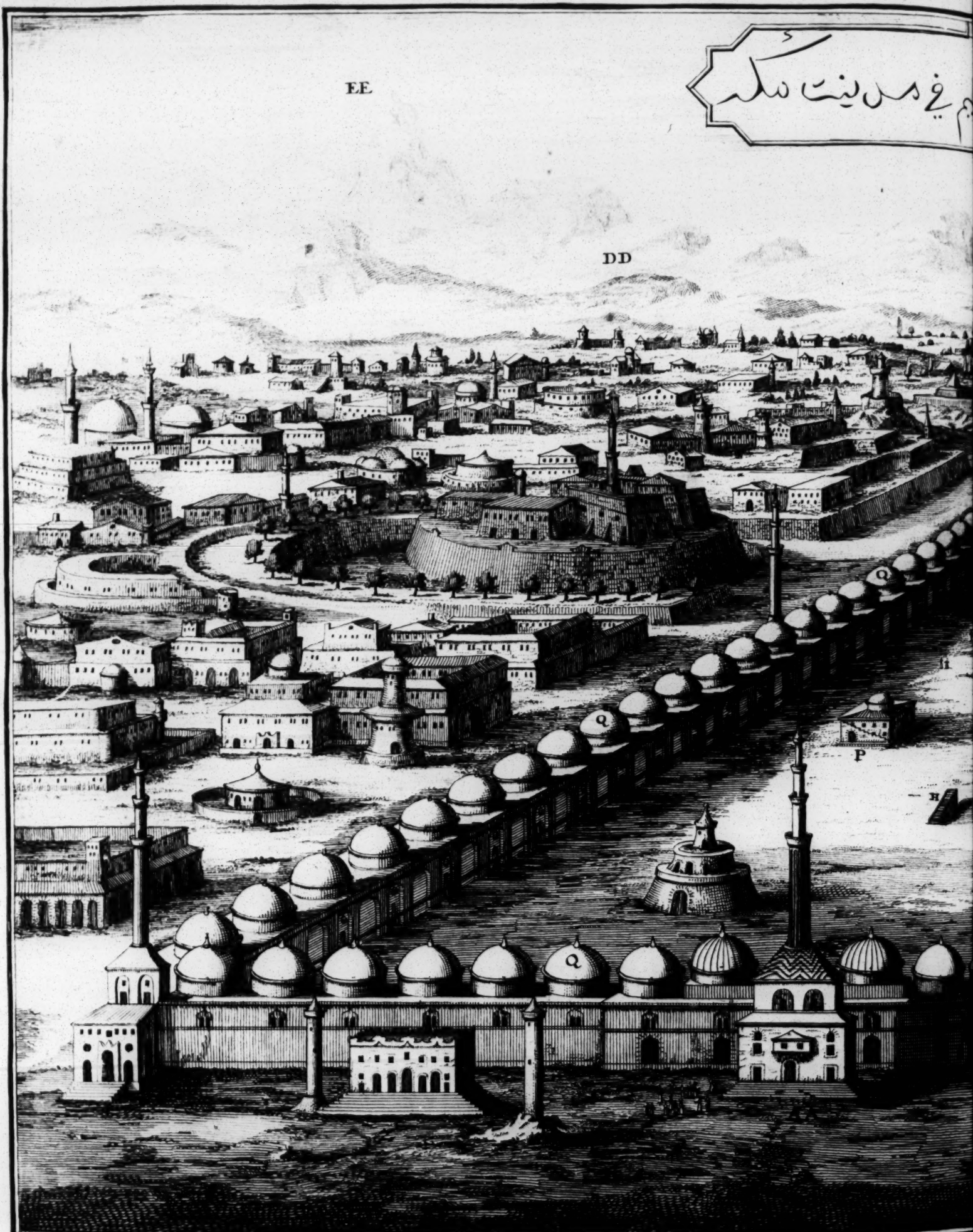




جامع صوفيا
 Le grand et magnifique temple
 de Sainte Sophie proche du Seralio.

ruhmte Tempel S. Sophia
 antinopol, nahe ben dem Seralio.

CBS CM

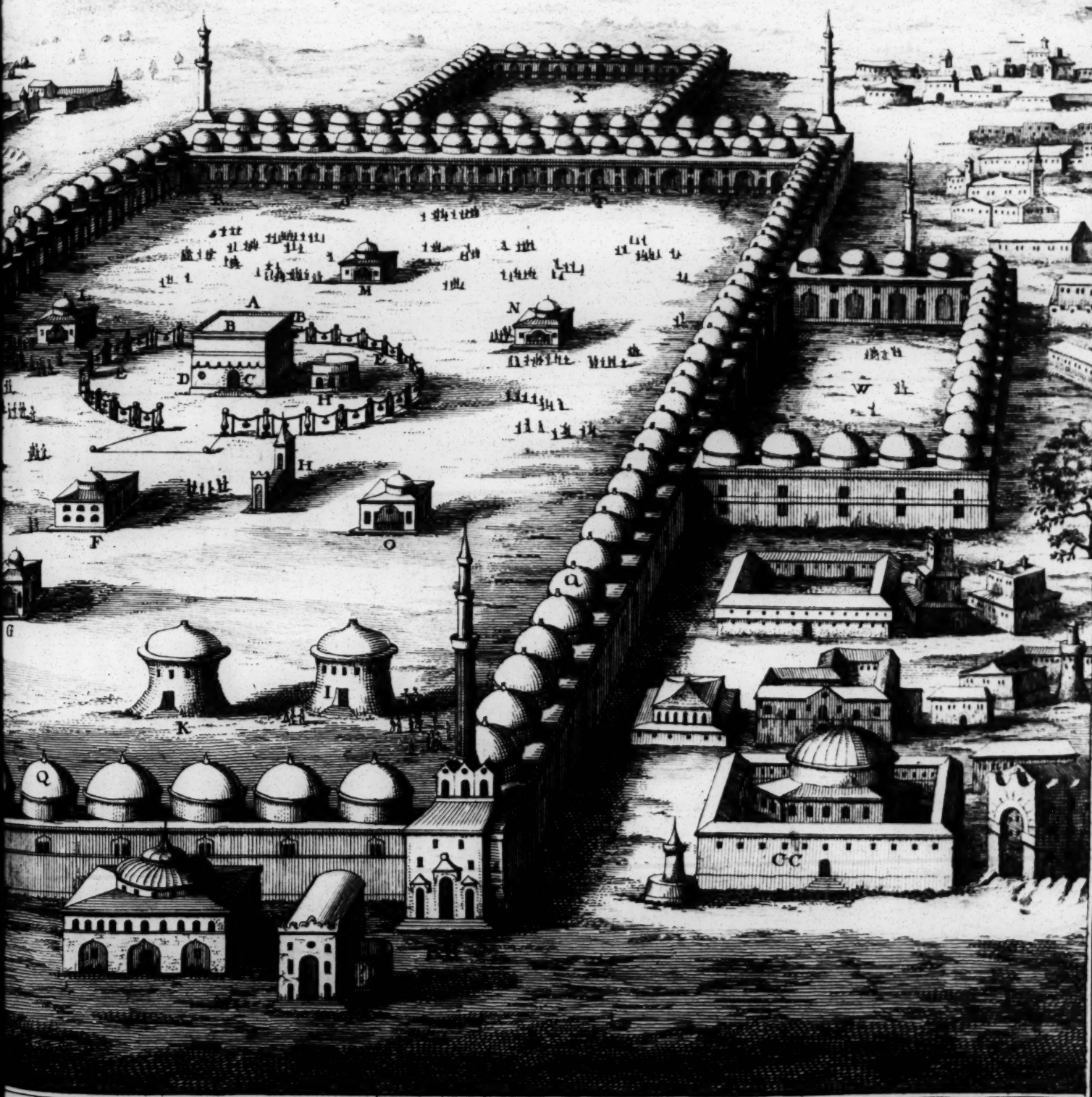


Prospect von einem theil der grossen Stadt Mecha sampt dem so
 genannten Heilighen Platze wo nach der Mahumetaner meinung das Haus Abrahams
 und der Brunnen Ismaelis steht, und an welchem der Mahomet seinen Alkoran
 geschrieben, dieser Ort wird jährlich von der Türkischen Caravane besucht.

J. B. F. v. E. del.

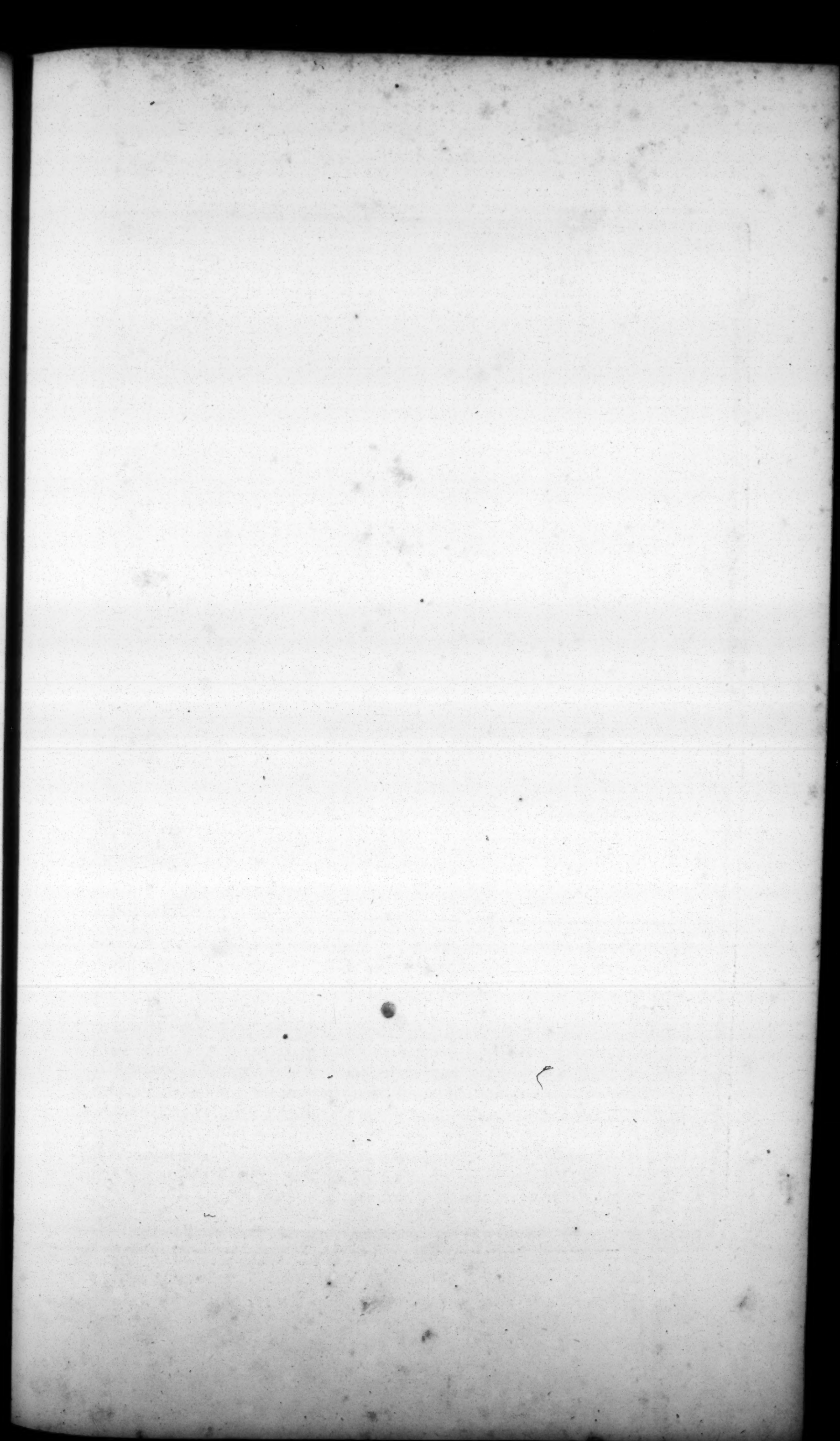
G. L. J. C.

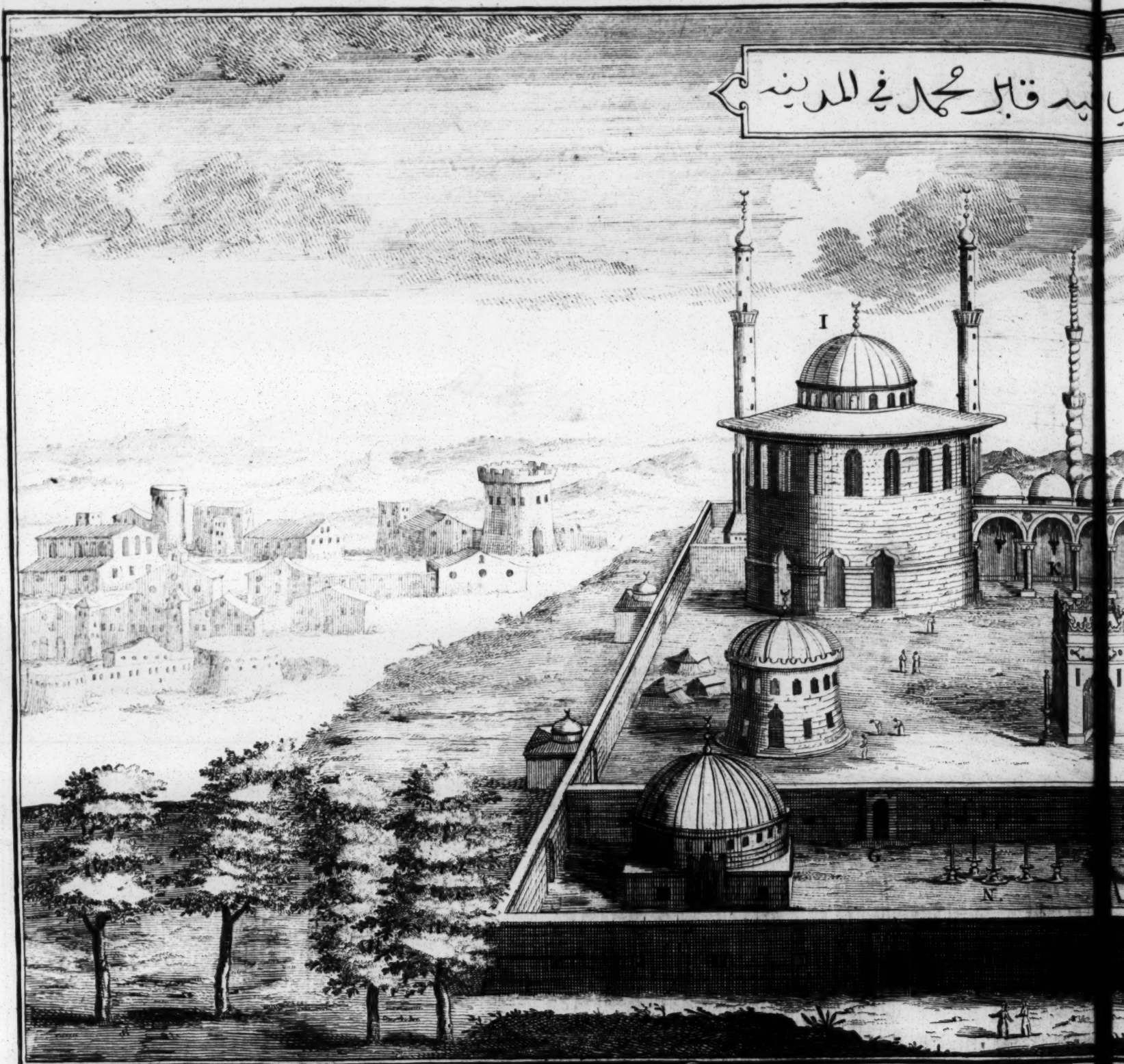
واجهت بليت ابراهيم



Prospect d'une partie de la grande Ville de la Mecque, avec
 cette Place Sainte si celebre, où, suivant l'opinion des Maho-
 metans, subsiste la Maison d'Abraham et la fontaine d'Ismael; enfin
 où Mahomet écrivit son Alcoran. Ce lieu est visité chaque année de Caravanes de Turcs.

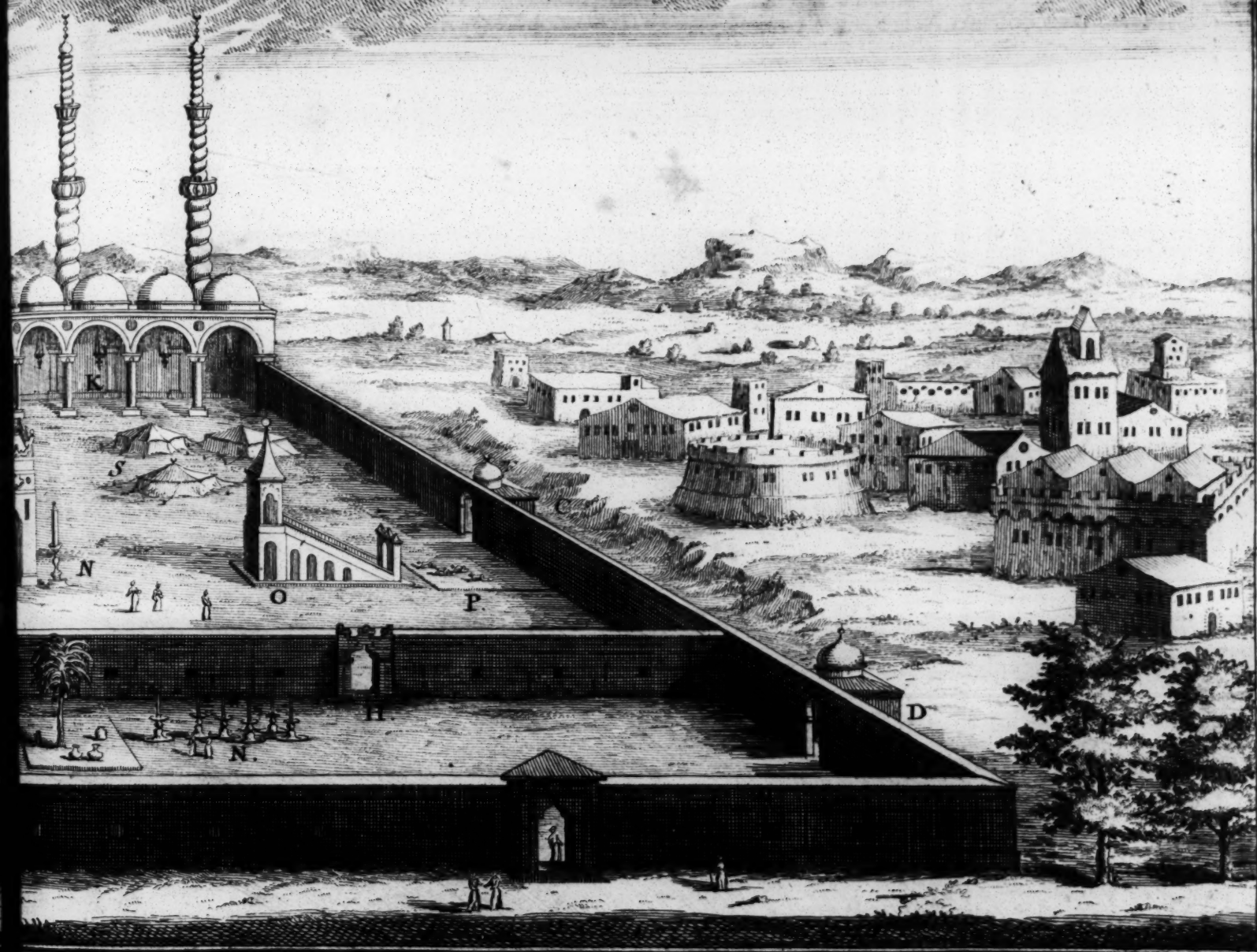




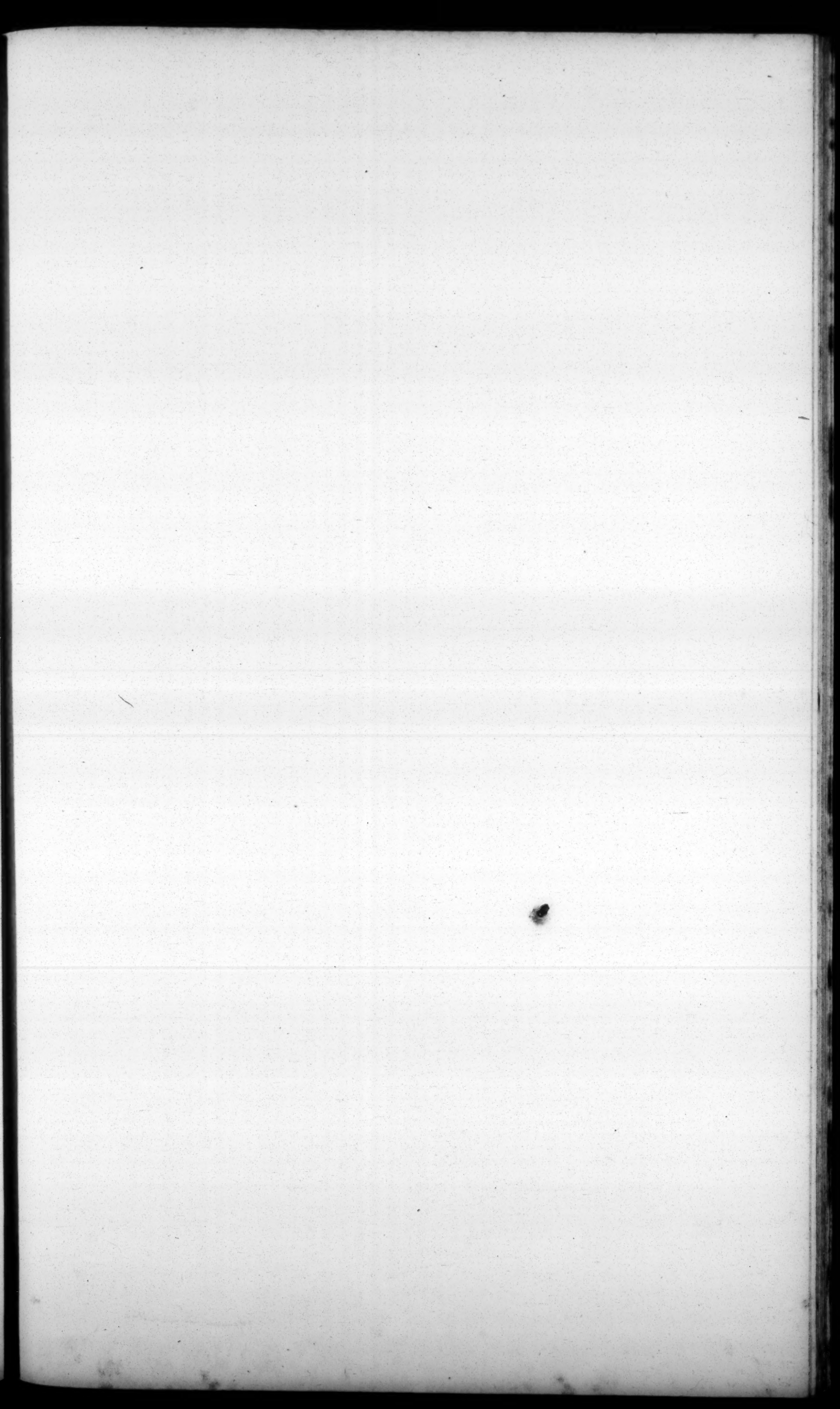


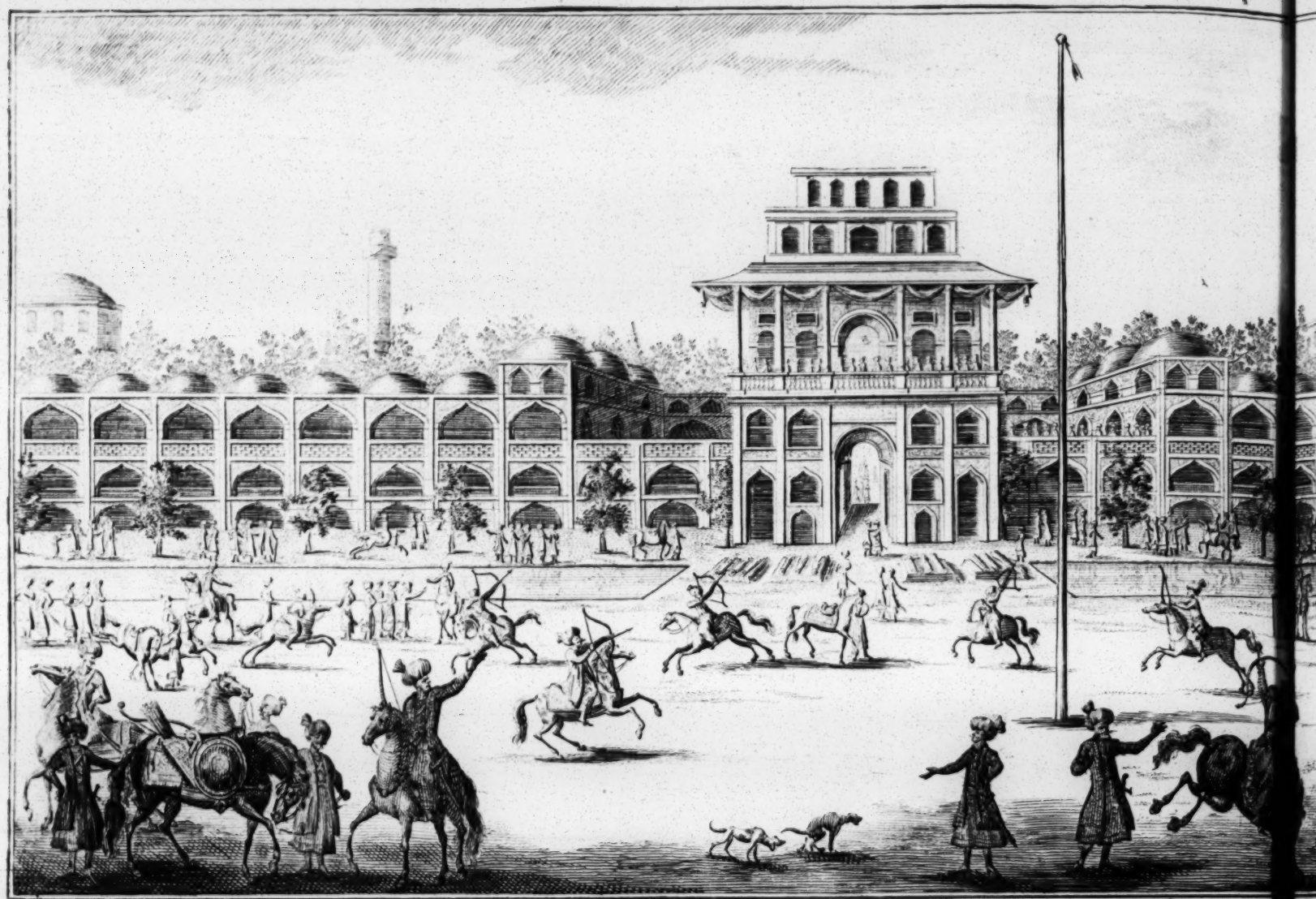
Prospect der Mosqueen wo das Grab des Mahomets
 zu sehen ist, bey der Stadt Medina, so 8 tag-reis noch hinter Mecha ge-
 legen. Dieser Orth ist einem Arabischen Fürsten namens Serif zuge-
 hörig, allwohin gleichwie auf Mecha die 2 Grosse in viel 1000 Mensch-
 en und Camelen bestehende Caravanen Jährlich zu kommen pflegen, als-
 nem eine von groß Cairo, die andere von Damasco, nach dem sie vorher zu
 Mecha des Abrahams Haus besüchet und ihrer meinung nach aus Isma-
 elis brunnen getrunken haben. Diesen Orth ist keinem Christen erlaubt zu-
 betreten, bey der strass entweder ein Cürcel oder verbrännet zu werden.
 Dieser Abriß wie auch der von Mecha ist von einem Arabischen Inge-
 nieur entworffen, und dem großen Sultan nach Constantinopel gesendet,
 Endlich aber nach Wien überbracht worden: dieses Original hatte Ertz-
 Herz von Hildeberg, Fürst: Braunsch: Lüneb: geh: Rath: Resident am Kaiserl: Hoff.

جامع الجامعة الدري

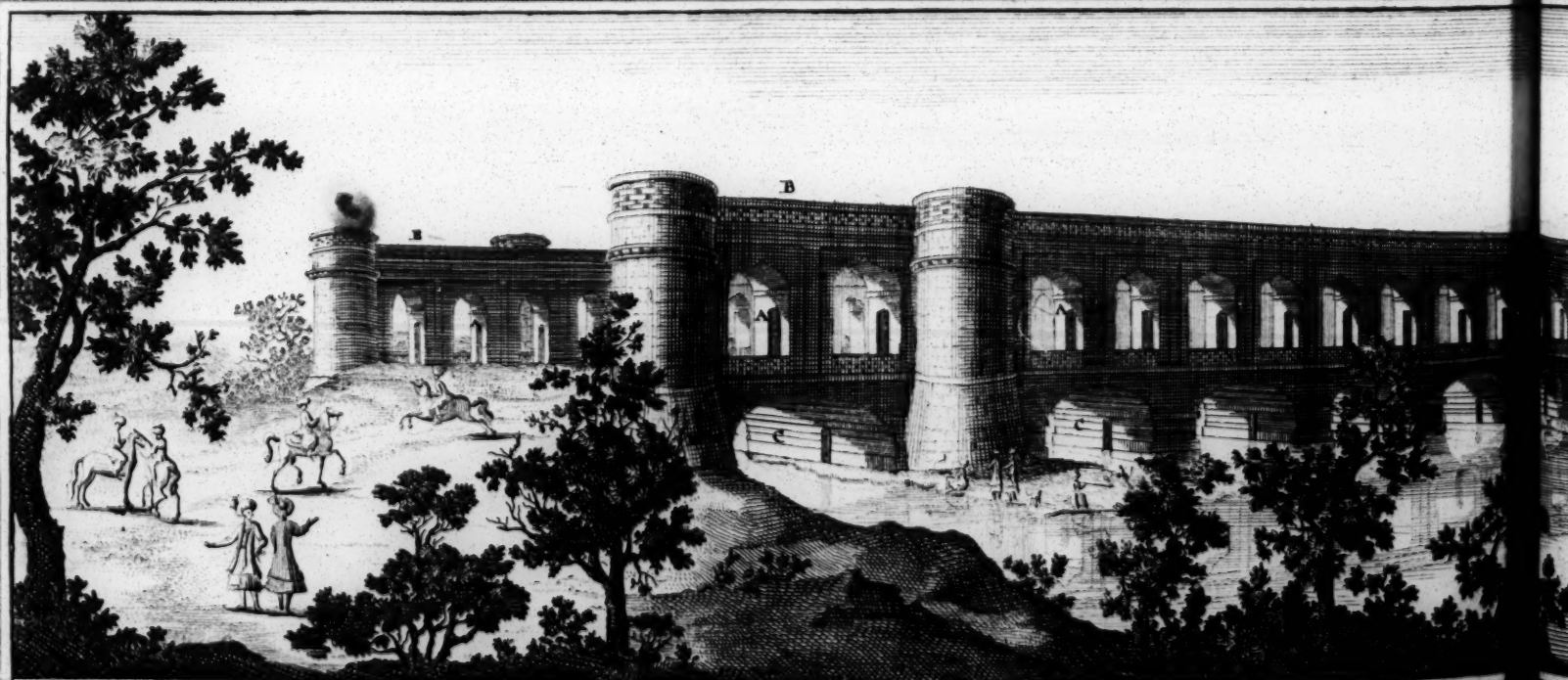


Prospect de la Mosquée où L'on voit le Tombeau de Mahomet auprès de la Ville de Medine; elle est éloignée de huit jours de la Mecque. Ce lieu appartient à un Prince Arabe nommé Serif il y va tous les ans, aussi bien qu'à la Mecque, deux grandes Caravanes contenant plusieurs milliers d'hommes et de Chameaux; l'une desquelles vient du grand Caire, et l'autre de Damas; mais après avoir été auparavant à la Mecque, & bu, Suivant leur opinion de l'eau de la Sacrée fontaine d'Ismaël. Il n'est permis à aucun Chrétien d'approcher de ce lieu, sous peine d'être brûlé vif, ou de prendre le Turban. Ce dessein fut fait par un certain Ingenieur Arabe, aussi bien que celui de la Mecque & transporté à Constantinople au grand Sultan, ensuite à Vienne dont l'original étoit chez Monsieur de Huldeberg Conseiller & Resident de Son Altesse Electorale de Braunschweig et Lünebourg, à la Cour Imperiale.





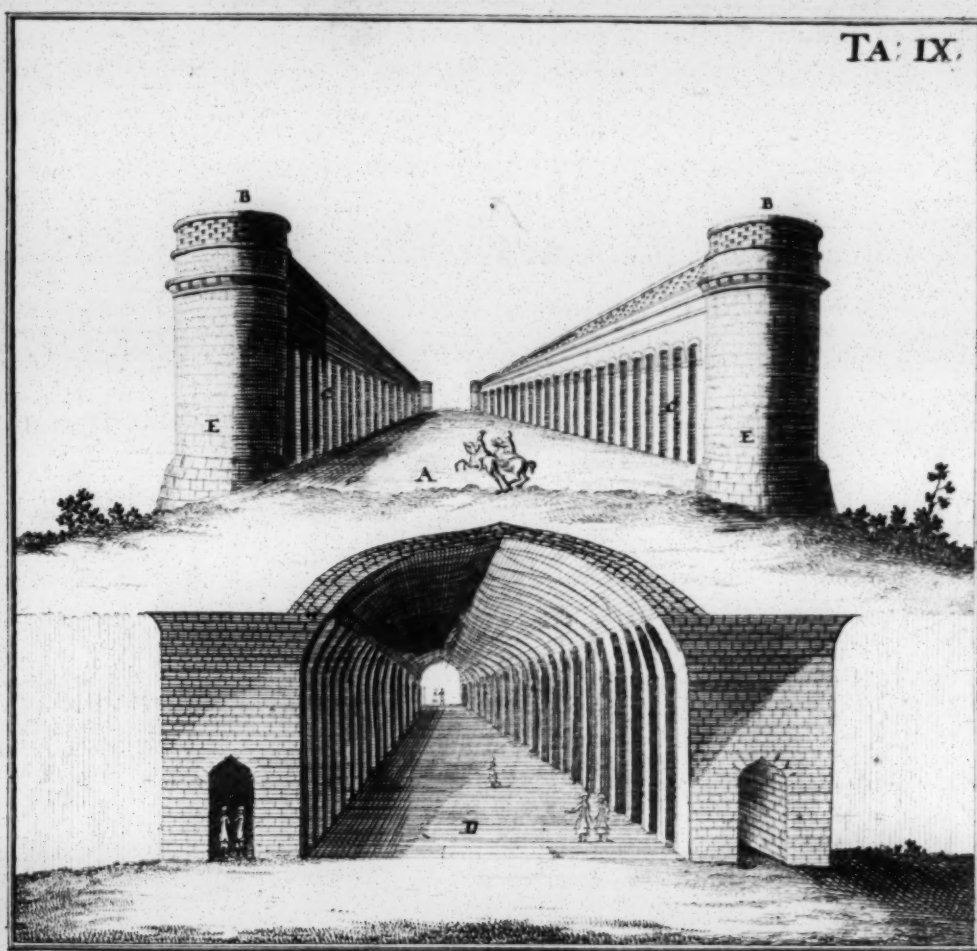
*Vue du Palais des Rois de Perse à Ispahan et du Maidan
et la plus régulière qu'il y ait au monde. Elle a 700 pas de longueur, et 250 de
Maison d'une structure égale, d'un Canal d'eau vive, et d'arbres. Au beau
dont la pointe ornée d'une pomme sert de bûit aux Cavaliers, qui tirent de la*



*Vue du grand Pont d'Ispahan sur la rivière de Sendrud. On le nomme de
sur une largeur de vingt. Il y a de chaque côté une galerie couverte. A d'une pl
A pour se mettre à l'ombre. Une autre galerie voûtée C traverse sous le pont toutes les a*

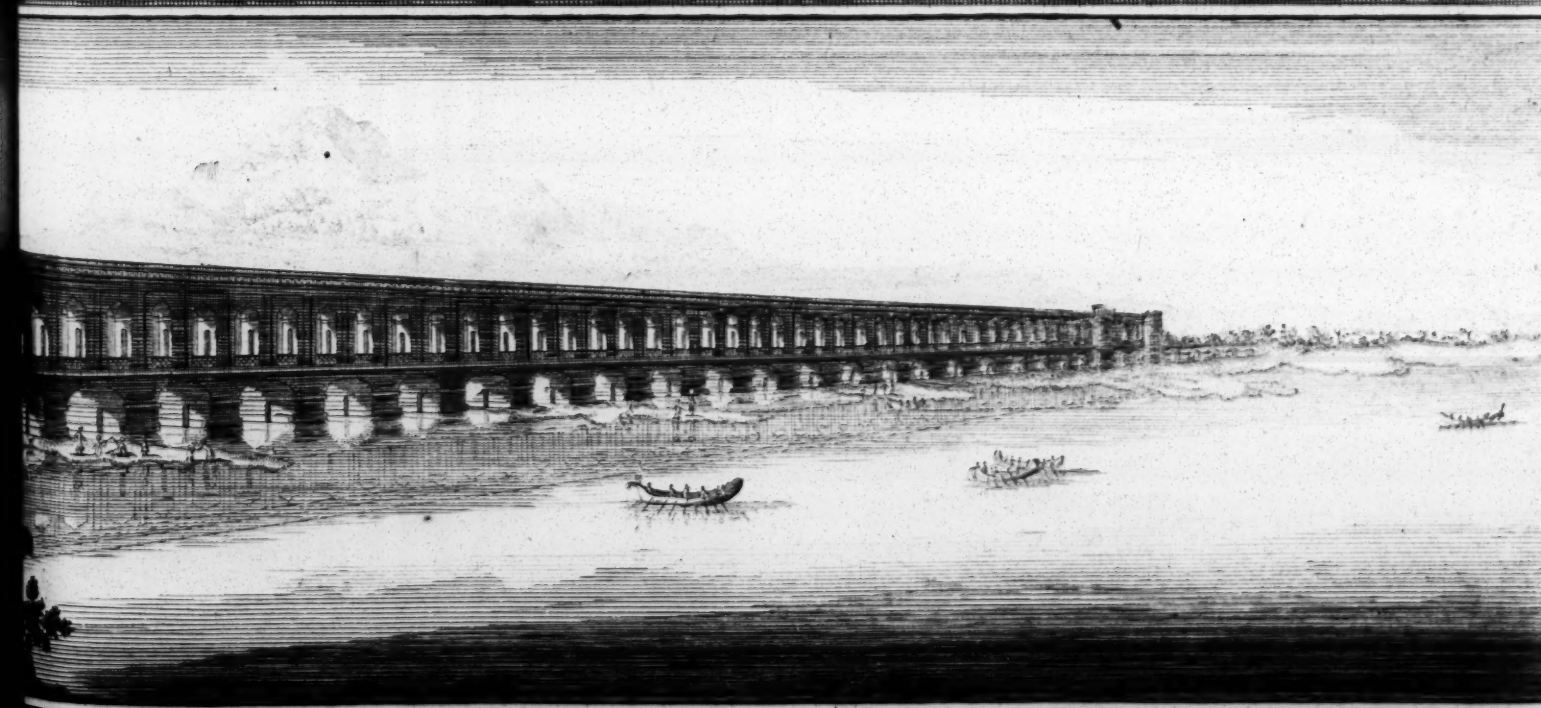


à place la plus grande
largeur, étant entourée de
lieu il y a un mât planté,
éche en courant.

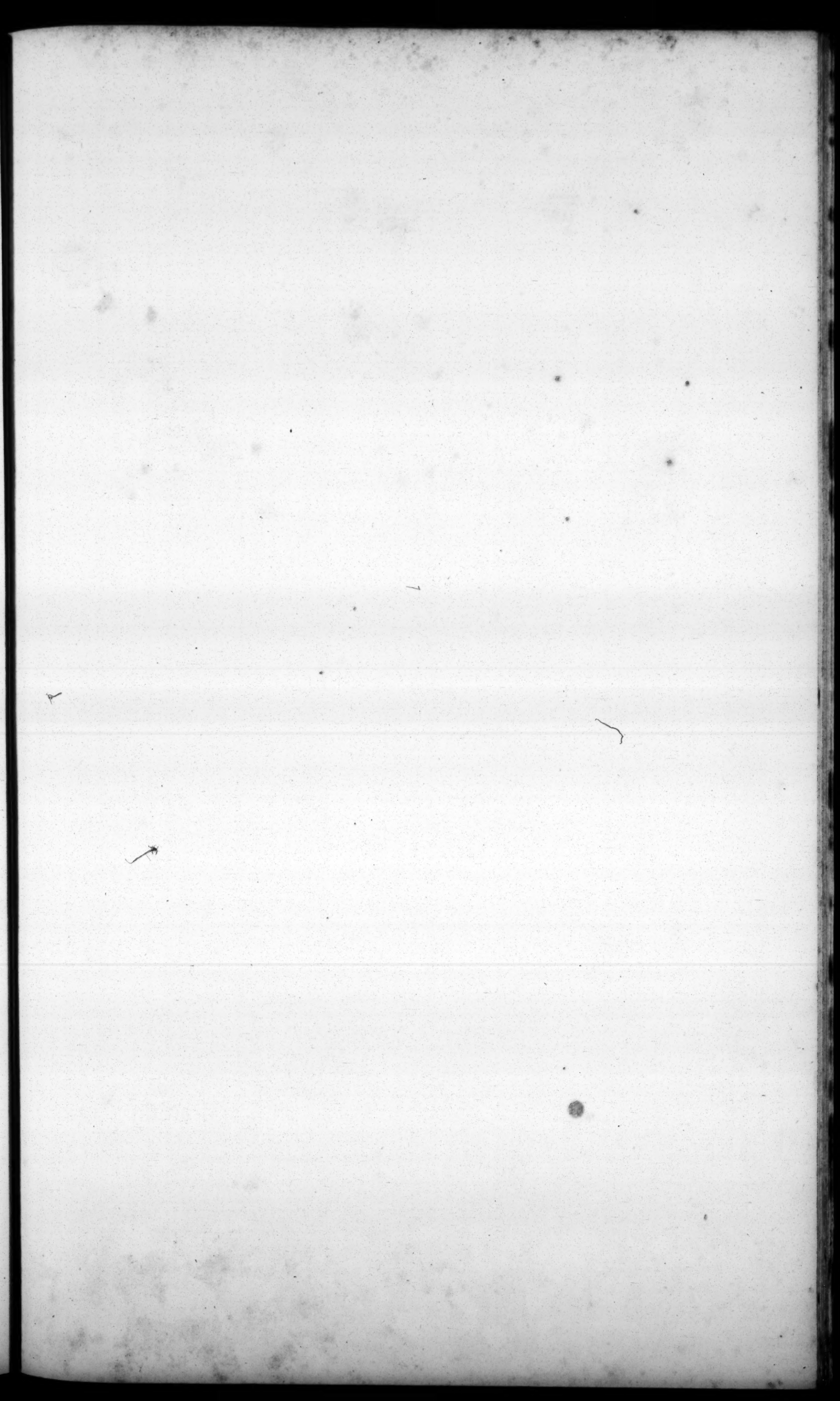


Coupe du Pont Alyverdy-Chan.

A. Passage pour la voiture. B. deux passages decouverts.
C. deux passages couverts. D. gallerie voûtée sous le Pont.
E. les tours par où l'on monte à la plâtte forme.



qui l'a fait bâtir, Alyverdy-Chan. Sa longueur est de 300 pas géométriques
forme. B. dont le passage est aussi commode en haut. B. pour jouir de l'air, qu'en bas,
d'un bout à l'autre. Laquelle en été a beaucoup d'agréments, l'eau étant fort basse.





Prospect der Könige Residence Siam, nebst dem Prächtigen Einzüge
 der Französischen Gesandtschaft, so Aö. 1688. im Octobr. auf dem Fluß Menam, mit 150.
 Balons, oder Siemitischen Staats-Schiffen eingeholet worden.

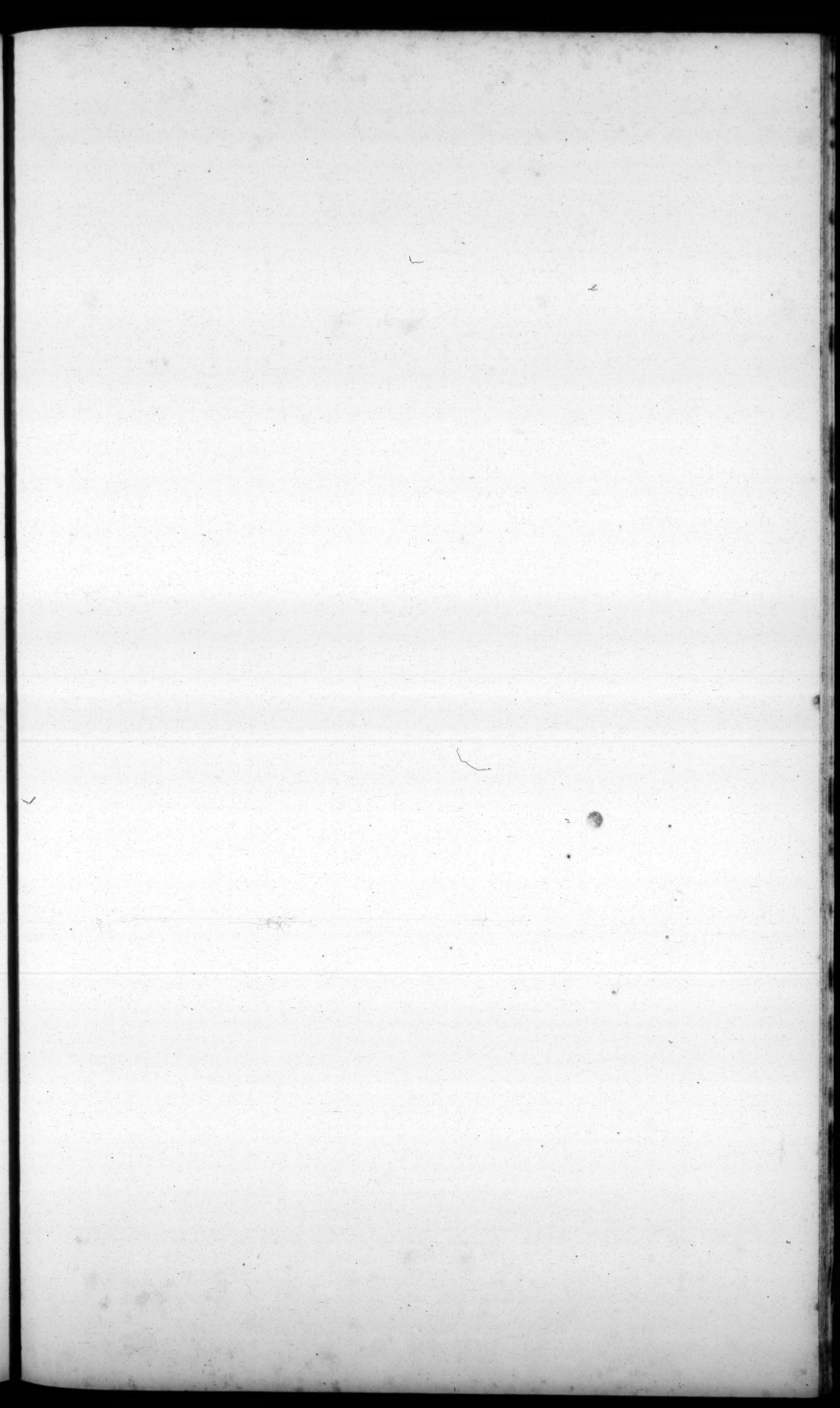
Man lese die Siemitische Reisebeschreibung des Pat. Tachard.

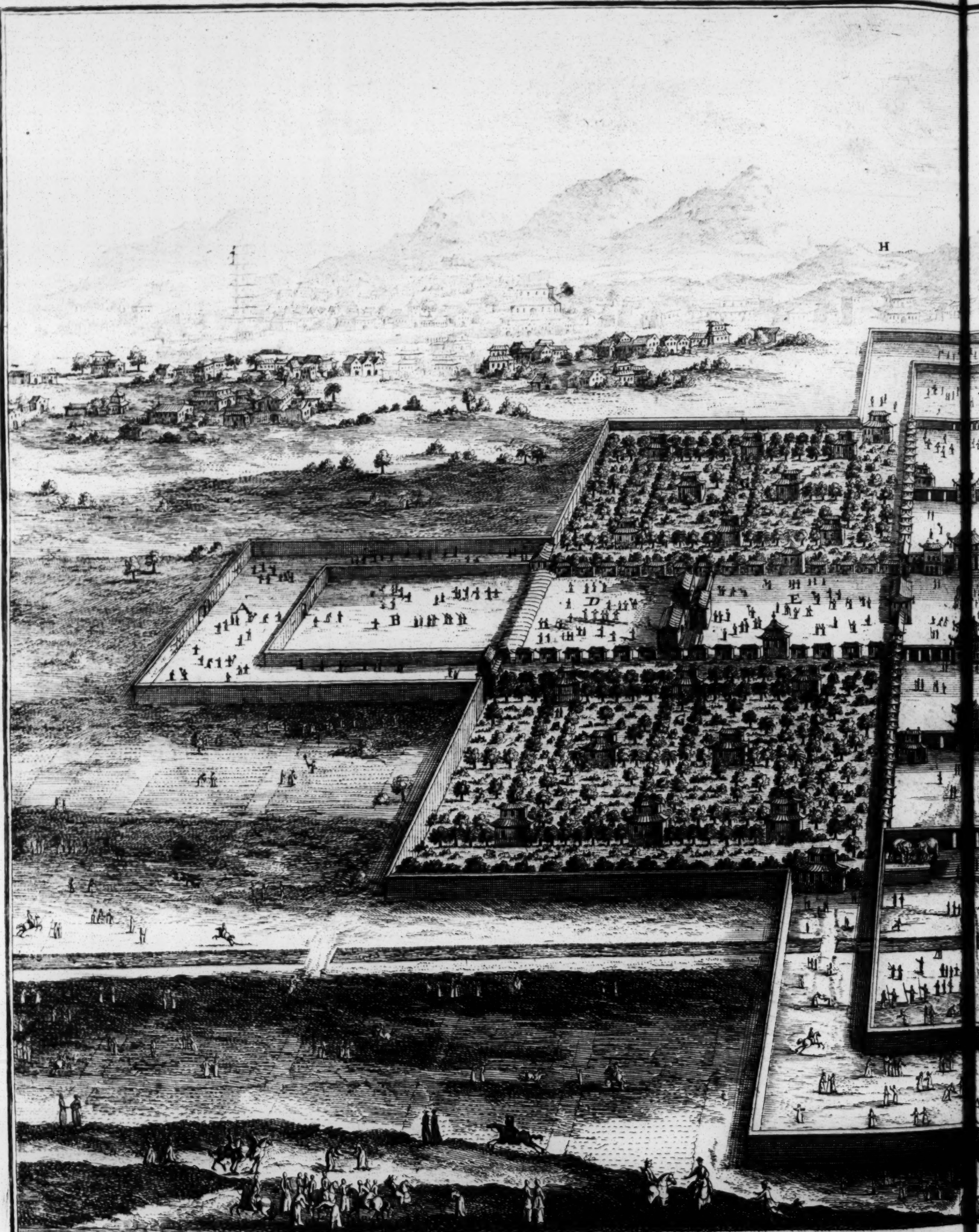


Vue de la Residence du Roi de Siam avec l'entrée magnifique
de l'Ambassadeur de France; la quelle se fit sur le Mënam avec 150. Balons, où
navires d'état à la Siamoise, l'an 1688. au mois d'Octobre.

Voyez le Voyage de Siam par le Pere Tachard.

Delsenbach. sculpsit.

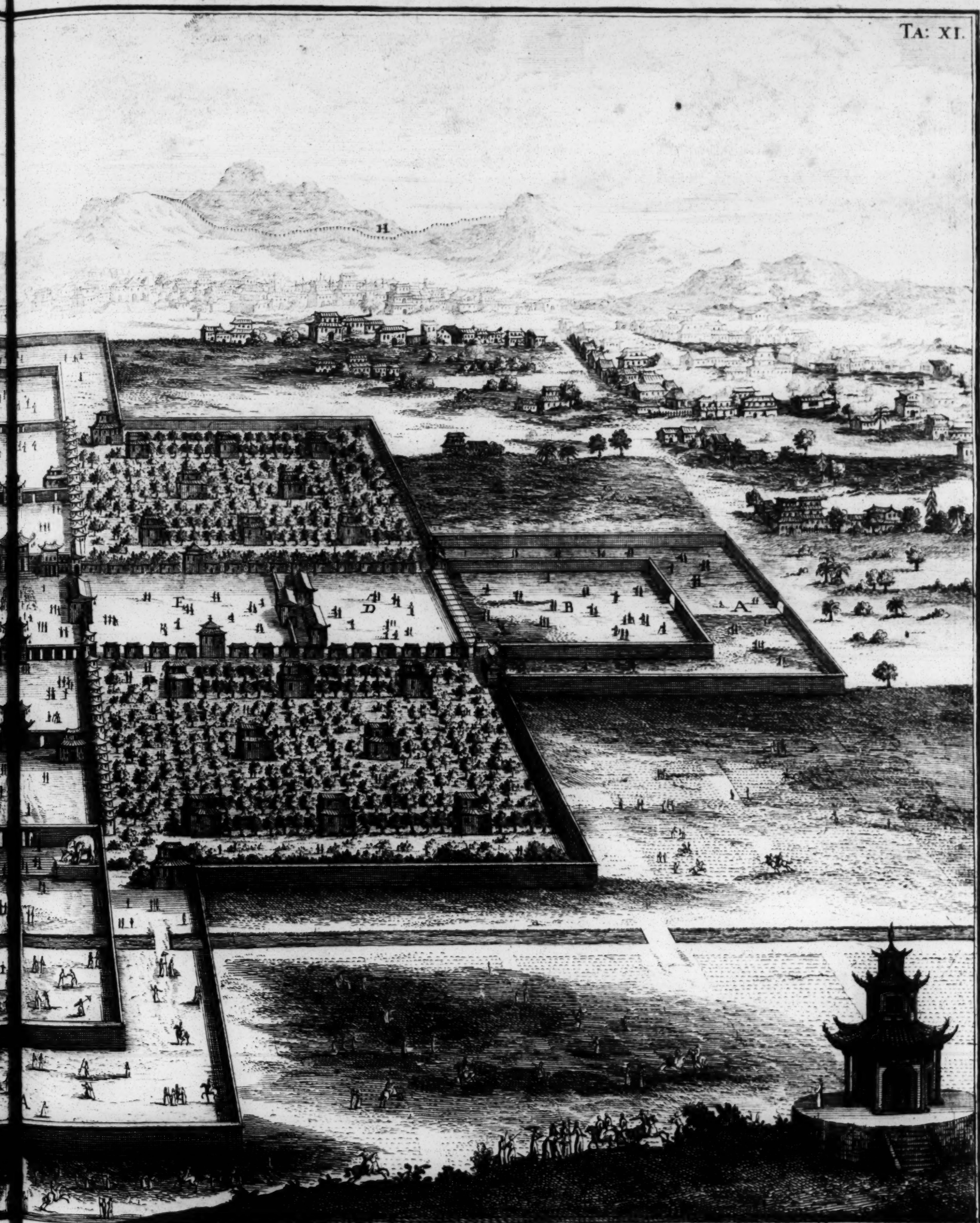




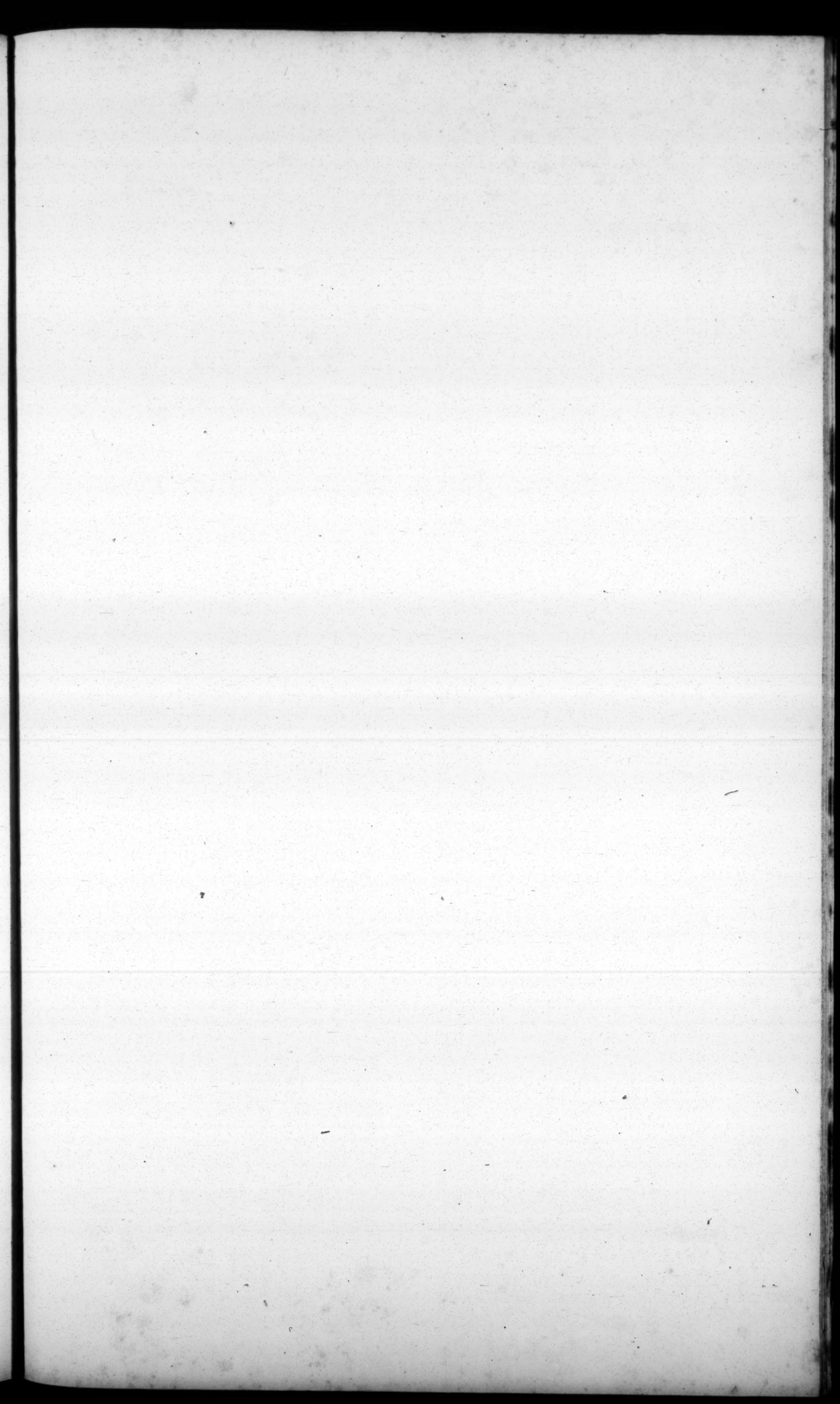
Perspectivischer Grundriß und Aufzug der Sinesischen Kaiserl. Burg
 zu Peking. A. Erste Vorhöfe nach den 4. Enden der Welt. B. Andrer Vorhoff. C.
 Erster Eingang zur Burg D. Erster Burg Platz. E. Andrer Burg Platz. F. Dritter
 Burg Platz. G. Vier Lust gärtten Jeder mit 8 Prächtigen Gebäuden. H. die große
 Mauer zwischen Sina. und Tartarien.

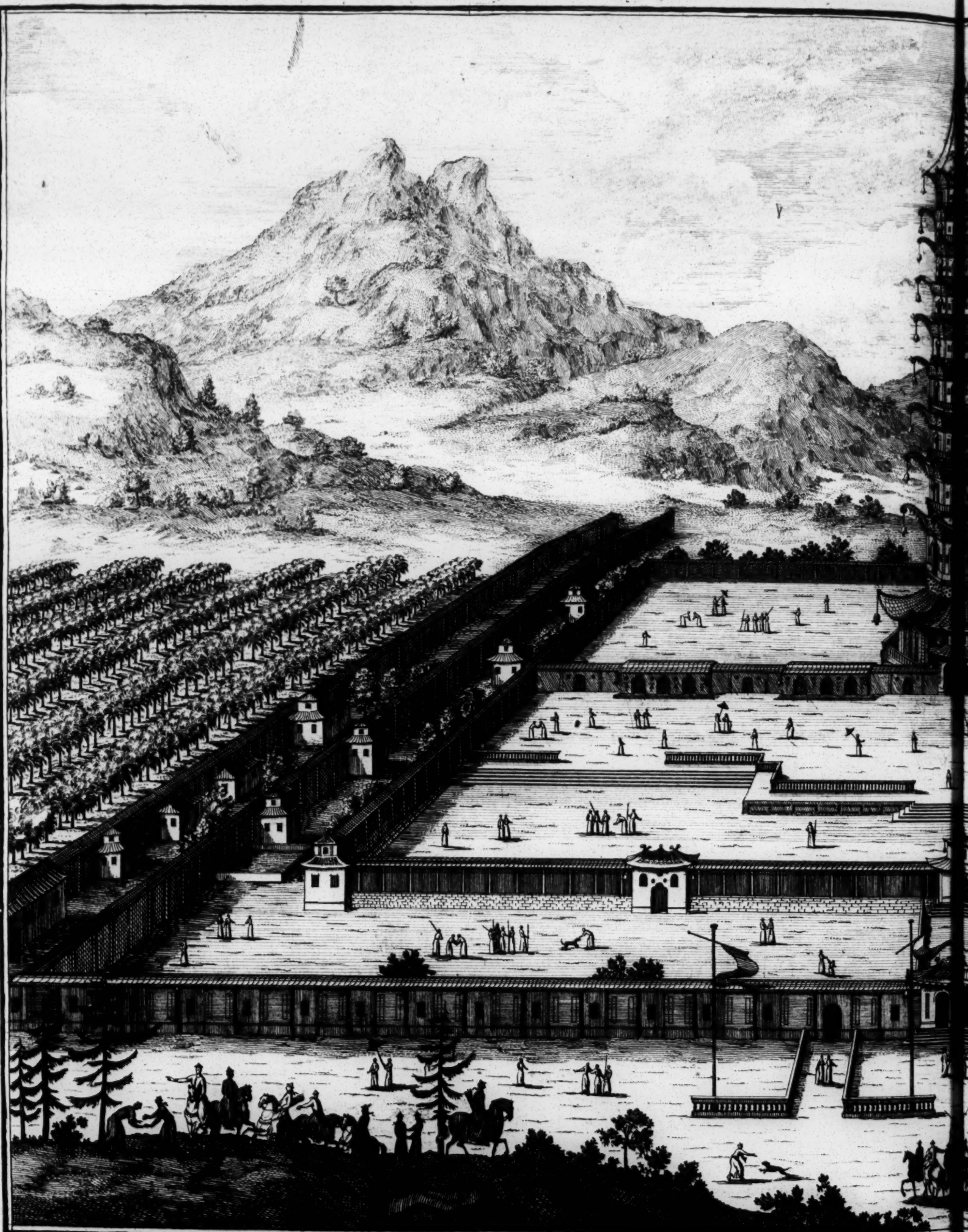
J. B. F. v. L. del.

C. P.

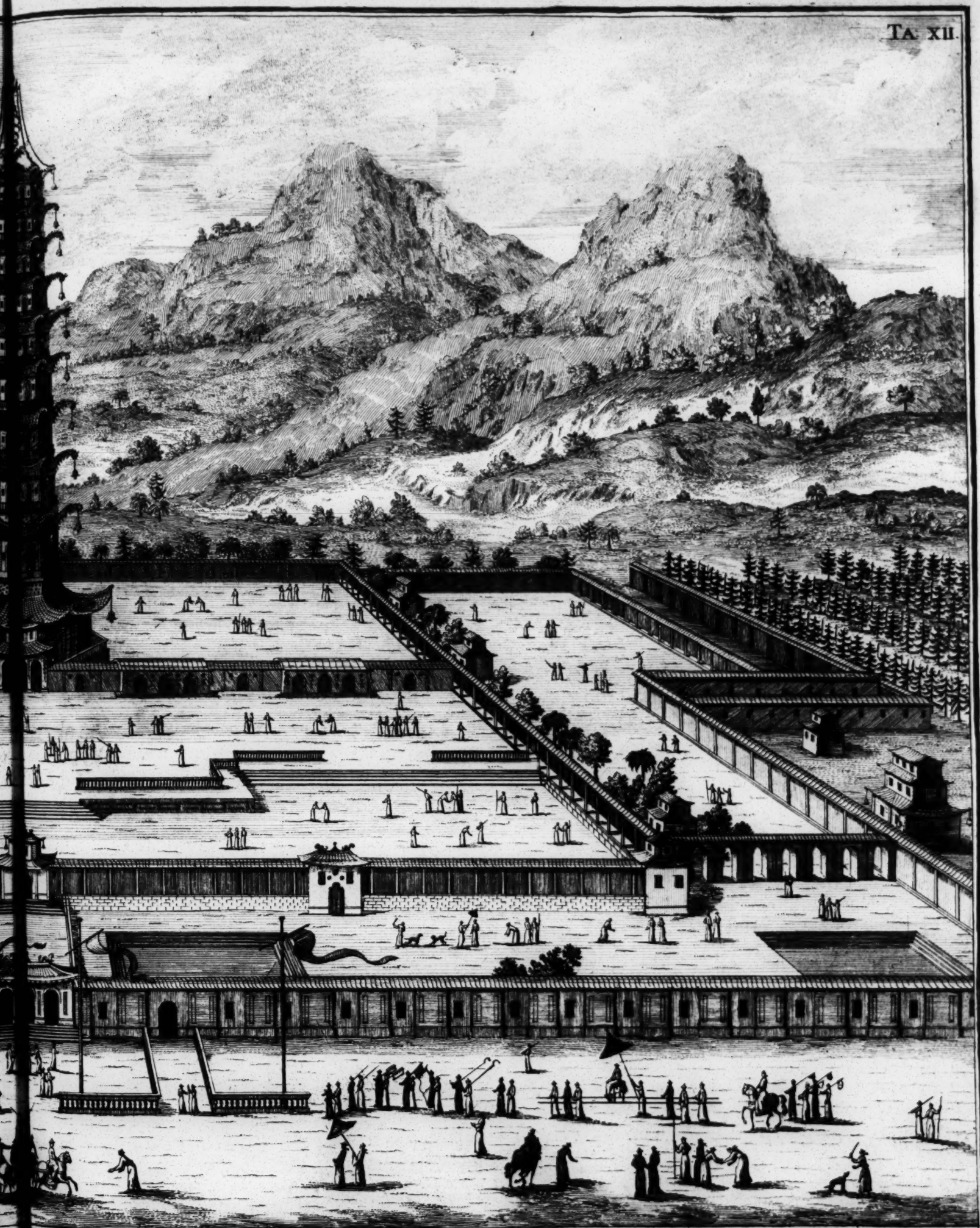


Plan et elevation en perspective de la Cour imperiale de Peking. .
 A. Les avantcours vers les quatre coins du monde. B. Seconde avantcour.
 C. Premiere entrée à la cour. D. Premiere cour. E. deuxieme cour F. troisieme
 cour. G. quatre Jardins dont chacun comprend huit magnifiques maisons
 de plaisance. H. Le grand mur qui Separe la Chine de la Tartarie.

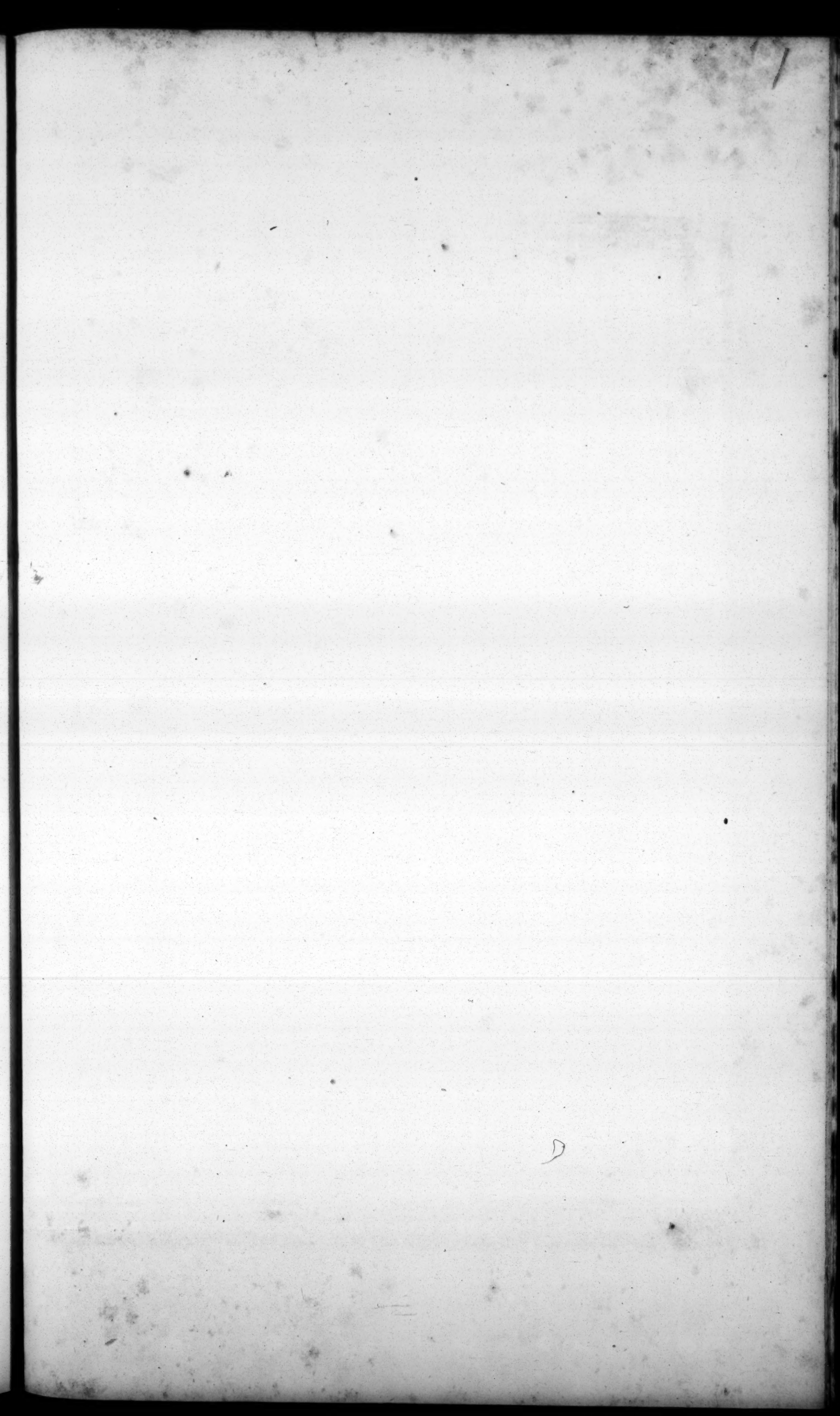


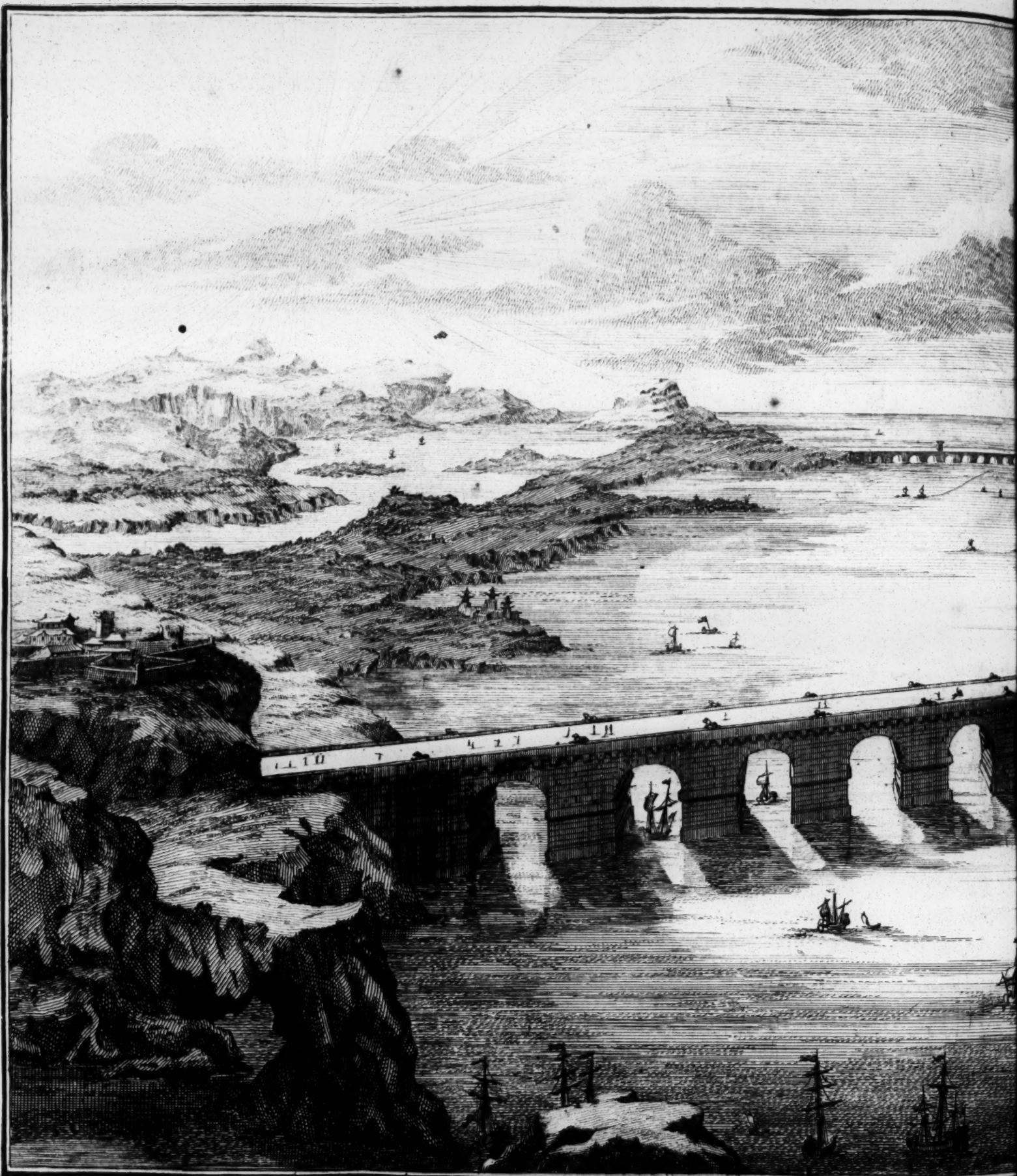


Der berühmte Sinesische Tempel, nahe bey der Stadt Nankung, samt seinen Vorhöfen,
König: Gräbern, Baumgängen, vormaligen Bädern, und sonderlich dem künstlichen Por-
cellan-Thurm, von 7. aussäyen. Der ganze umfang der hiezü gehörigen Plätze ist von 12. Besschen Meilen
J. B. F. v. C. J. d. d. n.



La fameuse Pagode près de Nanking, avec ses parvis, mausolées, allées, bains, et
la magnifique Tour de Porcelaine à neuf étages. L' étendue de ses dependences a
12. lieues de circuit.

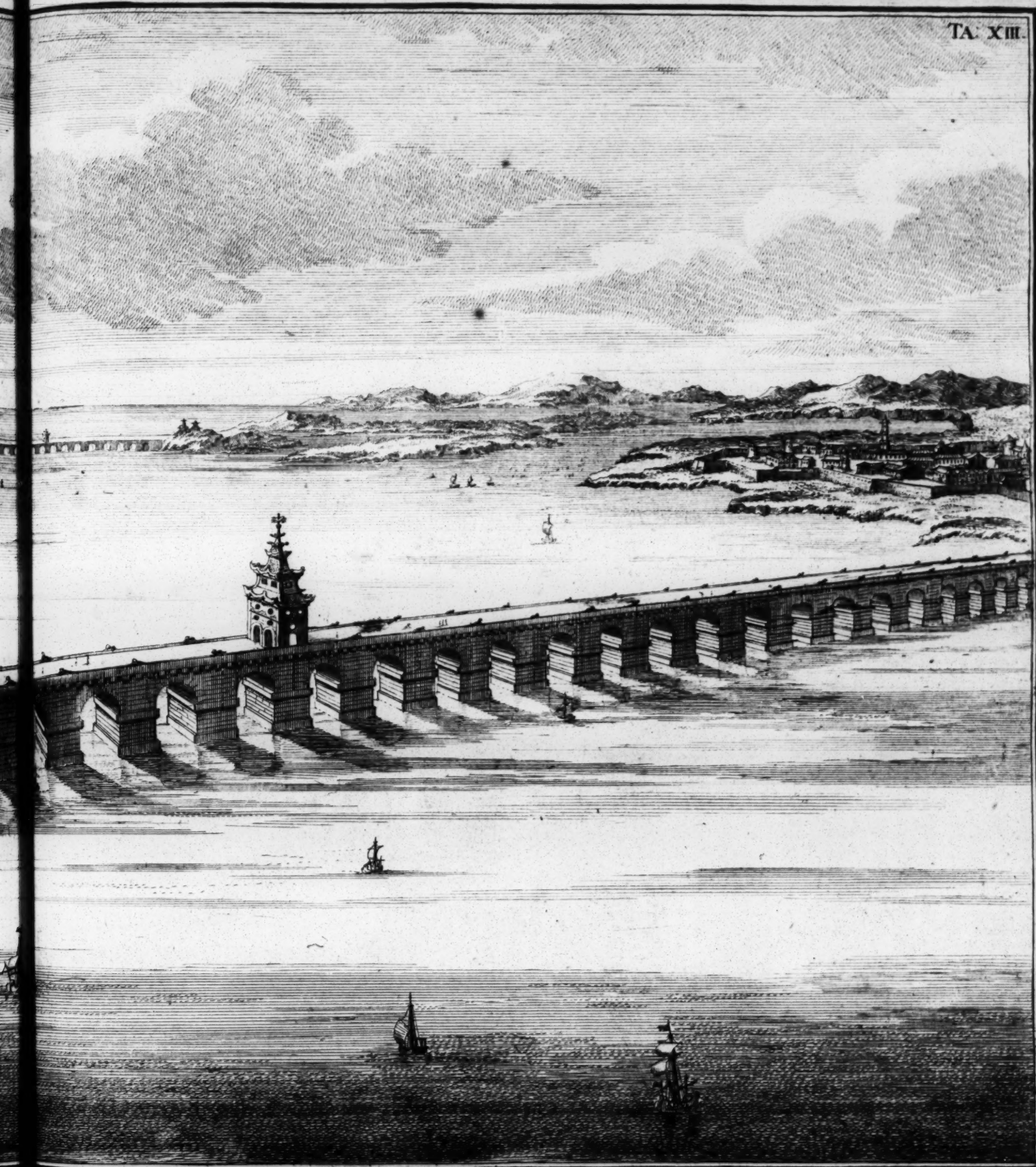




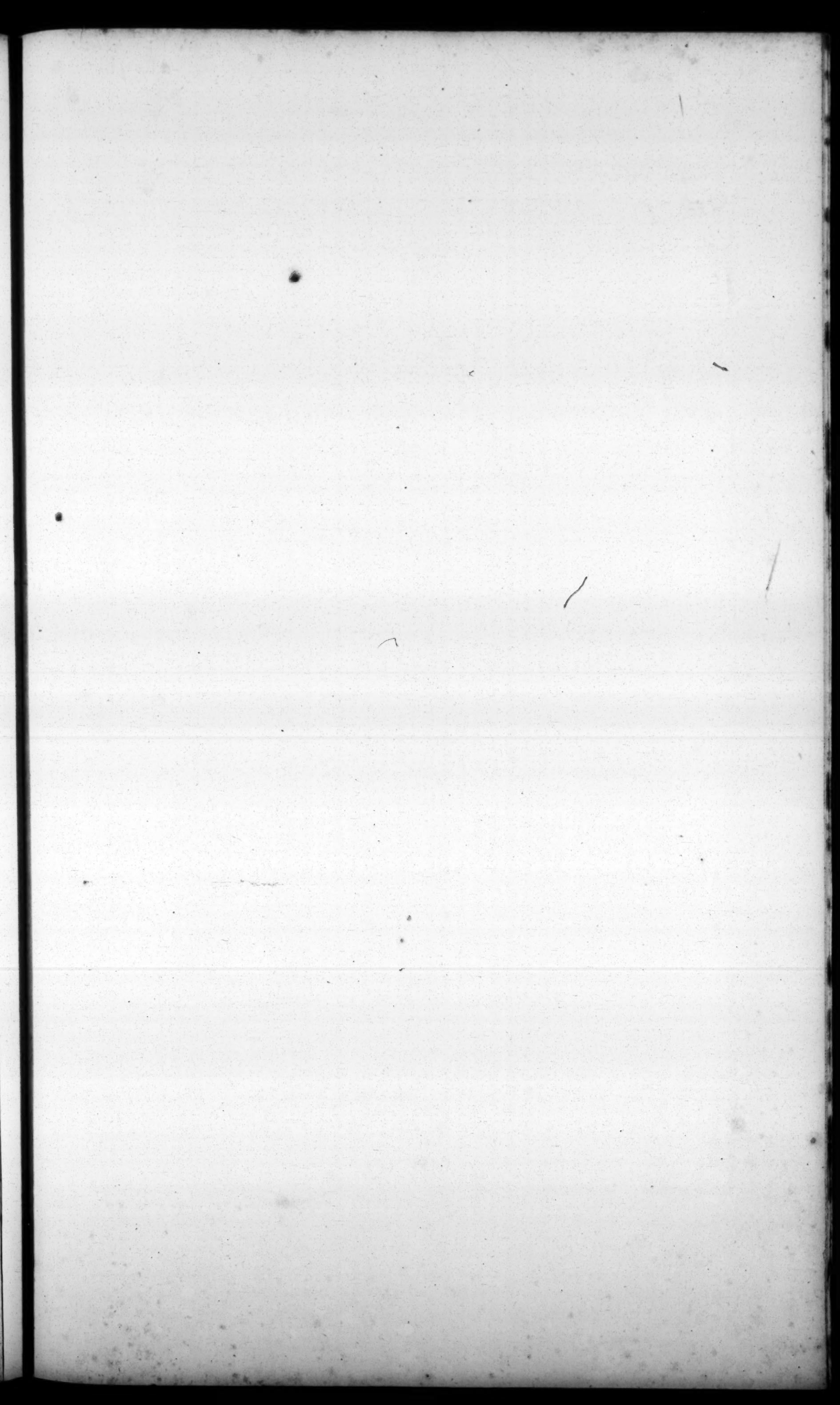
Die große Sinesische Brücke Zwischen der Haupt- Stadt Focher
und deren Vorstadt Nantai; Auf 100 so hohen bögen, daß die Schiffe mit
ausgespannten Segeln ungehindert durchfahren. Sie ist von weißen quater-
steinen aufgeführt, und an beyden seiten mit künstlichen lehnien versehen,
auf deren piedestalen in gebührender distance, marmörne Löwen stehen.

J. B. F. v. E. del.

Cum Priv. Sac.



Le grand Pont Chinois, entre la capitale Fochou
 et le Fauxbourg Nantai; Ovi á 100, arcs d'une hauteur á faire passer
 les navires á pleines voiles, étant bâti de grandes pierres de taille blanches
 avec des balustrades, dont les piédestaux sont garnis des deux côtés
 de Lions de marbre.





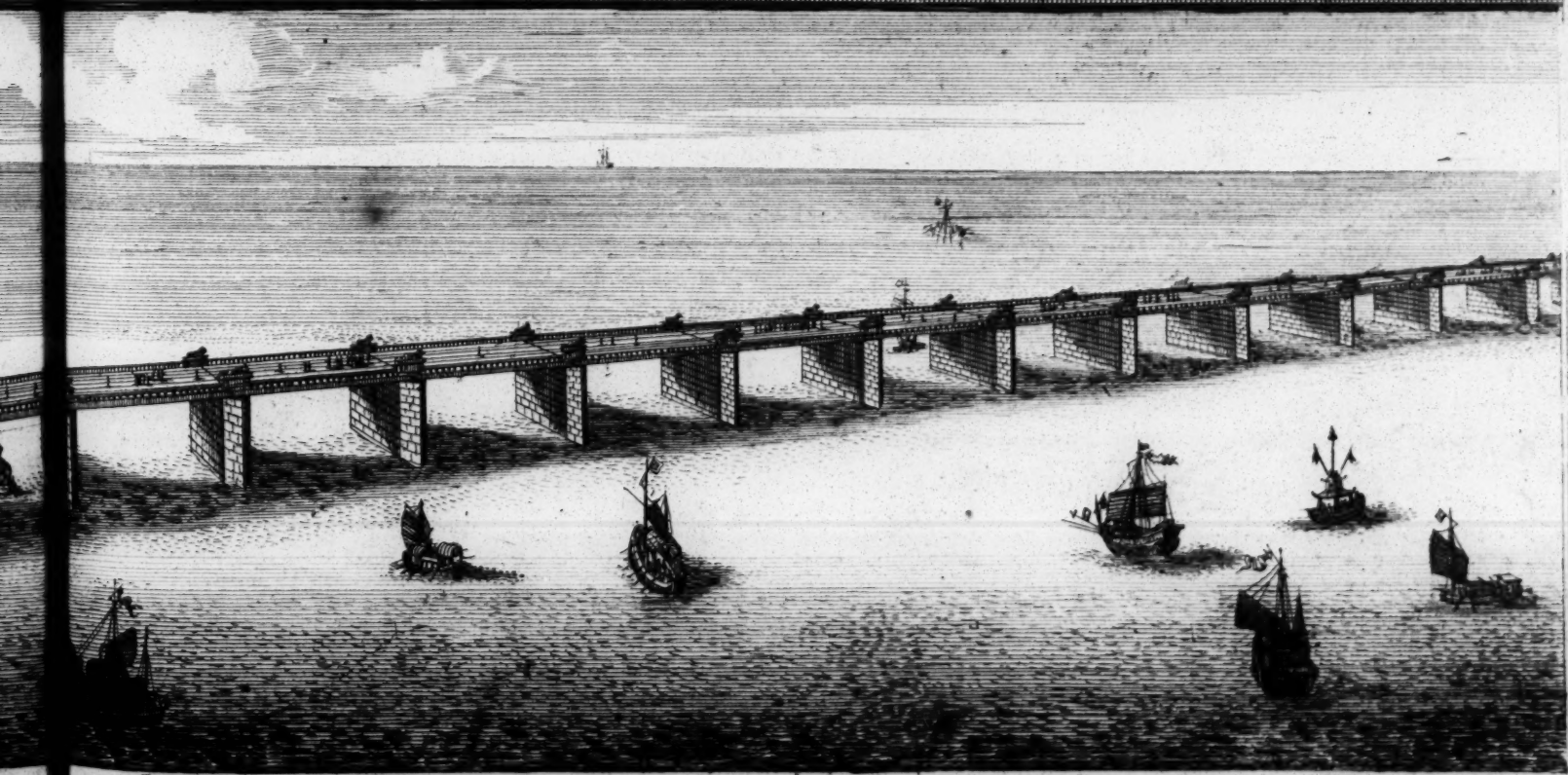
Cientao, oder der Weg der Stützen in der Sinesischen Provinz Kensi; Wo über Berg und Thal (um ohne Umweg näher an die Hauptstadt zu kommen) eine Brücke von 30. Stadien Länge angelegt worden; Welche theils auf Balken ruhet; Meistentheils aber auf steinern Wandpfeilern, wo nemlich die Thäler weiter voneinander sind. Die Höhe ist an einigen Orten so abschaulich, daß sie ein Grausen machen muß. Die Breite ist allenthalben so groß, daß 4. Pferde beyeinander Raum haben; Und ist mit eisernen Lehnern versehen.



Die Brücke von Loyang in der Sinesischen Provinz Fokien; Welche die größte, und wunderbarste ist, wovon man jemals gehöret. Sie ruhet auf 300. Pfeilern, die ohne bogen durch schwarze Marmor, Steine 10. 12. Schritt lang, und 2. Schritt breit, auch 2. Schritt dick sind, aneinander gefüget; Und mit 7. dergleichen nebeneinander gelegten Steinen eine Breite von 14. Schritt. ausmacht. Die Postementen der Lehnern sind auf Sinesische Art mit Löwen ausgezieret. Man s. Martinum Mart. welcher sie genau ausgemessen. Atlas Sin. p. 1.

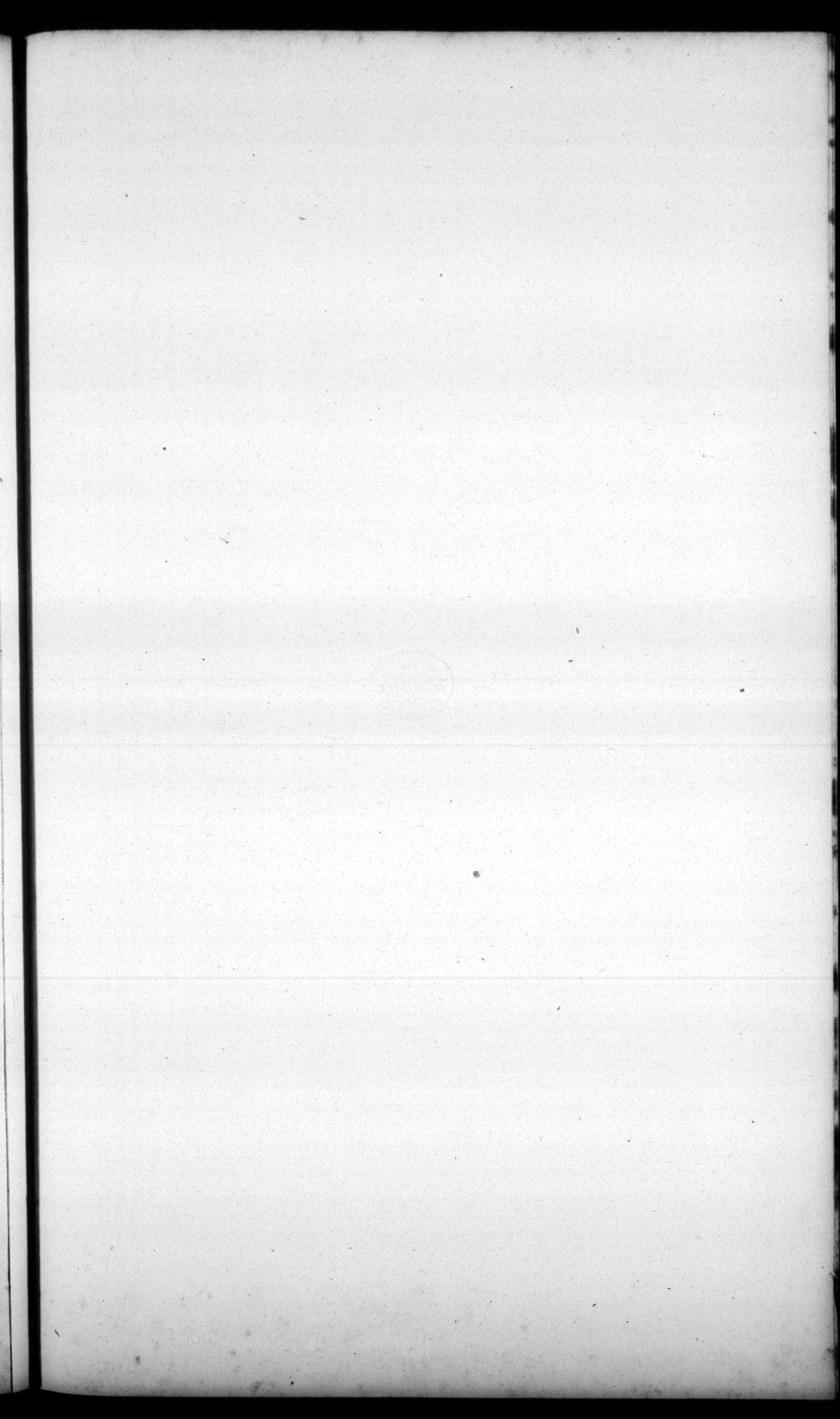


Cientao, où le chemin des piliers, dans la Province Chinoise Xensi. Où l'on a joint les hauts des montagnes par un pont de 30 stades, pour couper tous les détours en allant à la Capitale. Ce Pont est soutenu en partie de poutres, mais pour la plupart de piliers de pierres, d'une hauteur à faire horreur, et d'une largeur à faire passer en front quatre chevaux. Il y a des deux côtés des appuis de fer.



Le Pont de Loyang dans la Province Chinoise Fokien, le plus grand et le plus surprenant, dont on a jamais parlé. Il a 300 piliers joints sans arcs par des pierres d'un marbre noir de 18 pas de longueur, de deux de hauteur, et de deux de largeur. Sept pierres de cette grandeur mises en parallèle font le pont large de 14 pas. Les piédestaux des balustrades sont ornés de lions à la Chinoise. Voyez Martin Mart. qui l'a mesuré exactement. Atlas Sin. p. 124.

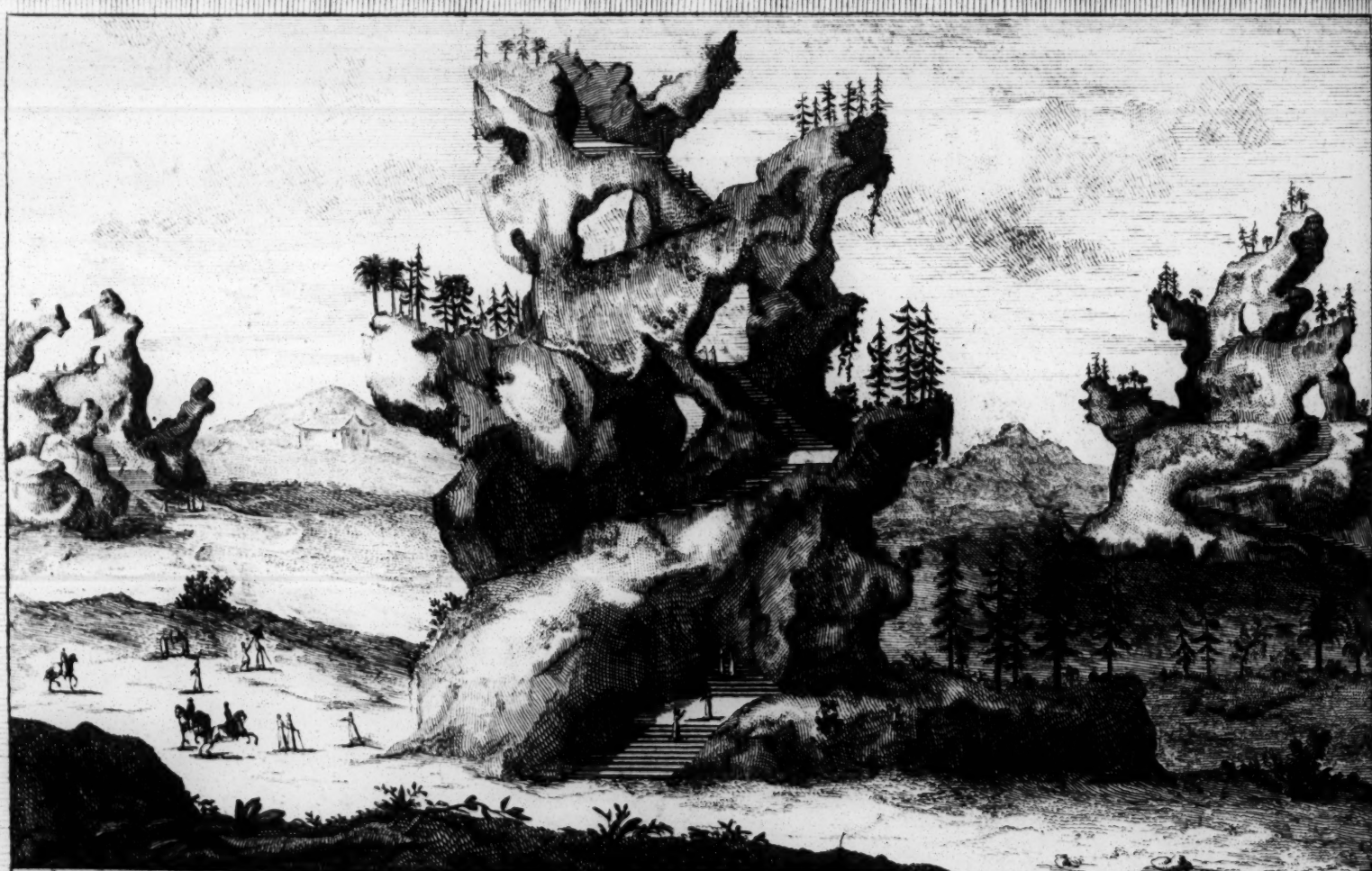
Deisenbach sculpsit.





Sinesische Triumpfbogen, deren eine Menge
in den grossen Stätten zu sehen.

*Arc Triomphal Chinois. On en voit
une quantité dans les grandes Villes.*



Sinesische durch Kunst gemachte Lustberge,
und Hölen, mit Zimmern, Stiegen, Teichen, etc.

*Montagnes et cavernes artificielles à la
Chinoise. Il y a des retraites, des escaliers, des bassins, etc.*



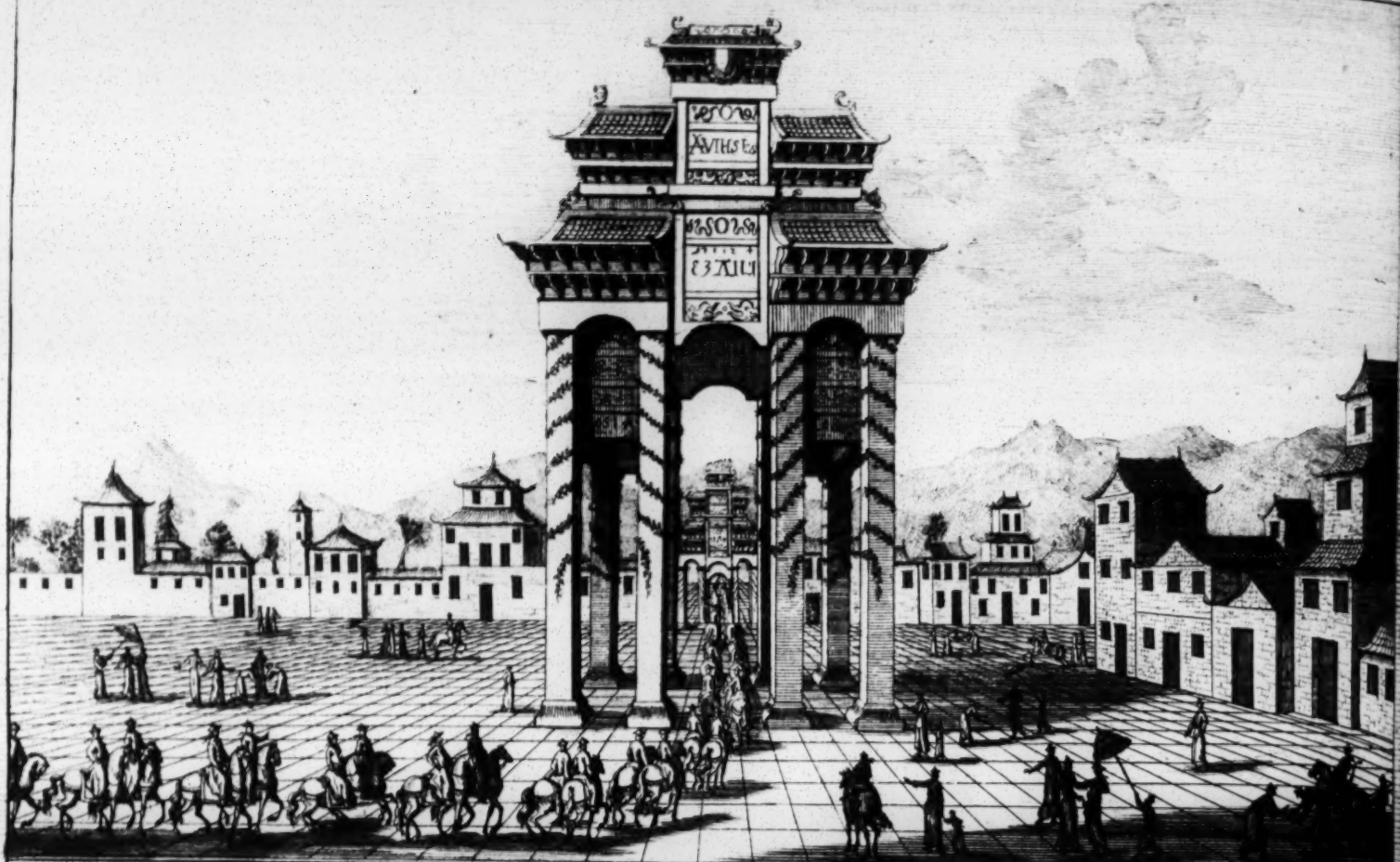
Die schöne Sinesische Pagode, vor dem Stätt-
lein Sinkicien in der Provinz Xantum gelegen.

La belle Pagode près de la petite Ville de Sinkicien
dans la Province de Xantum.



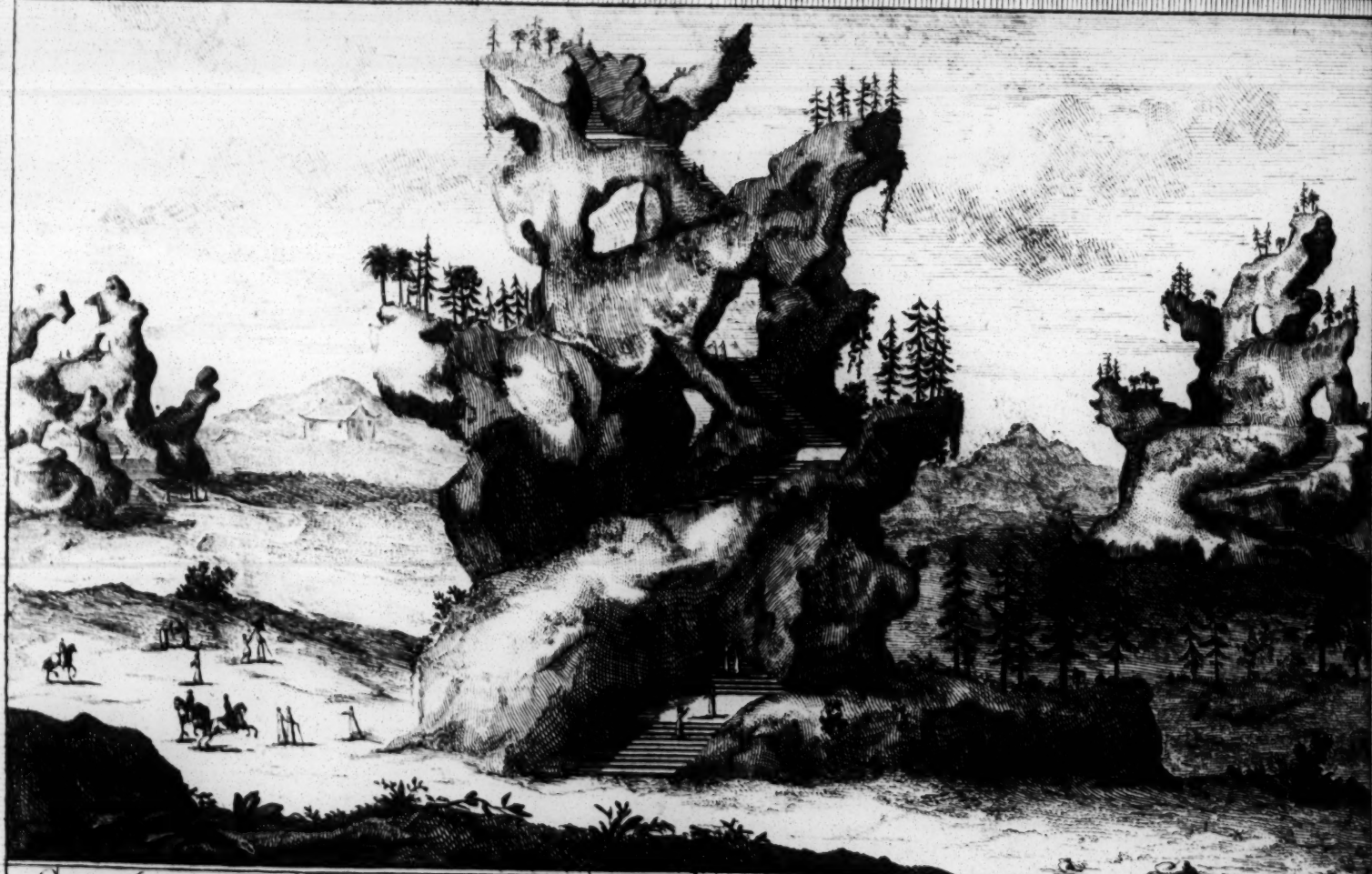
Eine der wundersamen Ketten-Brücken in Sina; welche bey
der Stadt Kingtung mit Brettern auf 20 eiserne Ketten
von einer Bergspitze zur andern gebauet.

L'un des merveilleux Ponts de chaînes en Chine près
de la Ville de Kingtung, dont les planches attachées à vingt chaînes
de fer joignent les extrémités des deux montagnes.



Sinesische Triumpfbogen, deren eine Menge
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*Montagnes et cavernes artificielles à la
Chinoise. Il y a des retraites, des escaliers, des bassins,*



Die schöne Sinesische Pagode vor dem Stättlein Sinkicien in der Provinz Xantum gelegen. La belle Pagode près de la petite Ville de Sinkicien dans la Province de Xantum.



Eine der wundersamen Ketten-Brücken in Sina; welche bey der Stadt Kingtung mit Brettern auf 20. eisernen Ketten, von einer Bergspitzen zur andern gebauet. L'un des merveilleux Ponts de chaînes en Chine près de la Ville de Kingtung dont les planches attachées à vingt chaînes de fer joignent les extrémités des deux montagnes.

The
FOURTH BOOK:
Containing
ONE & TWENTY PLATES
of
MODERN BUILDINGS,
invented, & in Part executed,
by
THE AUTHOR.

Plate, I.

A Triumphal Arch, which the Foreign Merchants in *Vienna* caus'd to be erected there, Ao. 1699. for the Publick Entry & Nuptials of His late Imperial Majesty, *Joseph I.*

Plate, II.

The Author's first Plan, for placing the Imperial *VENERY*, upon the Elevation of *Sbönbrun*, for the Advantage, on one Side, of the Terrasses & Cascades, and on the other, of the Avenues towards *Hezendorff le Parc*, which formerly was the Delight of the whole Court, having in Prospect the City of *Vienna*, & the *Fronteers of Hungary*.

Plate, III.

A View of the Pallace & Gardens of *Sbönbrun*, which were begun by His Imperial Majesty, *Joseph I.* when King of the Romans, in the Year 1696. for the Conveniency of hunting.

Plate, IV.

A Ground-plan of this Pallace.

Plate, V.

A Pallace built by His Highness, Prince Eugene of Savoy, &c. in the Street call'd the *Himmelporten* in *Vienna*; with the Entry of the Aga, sent by the Grand Vizier, at his Audience, Aprill, 9. 1711.

Plate, VI.

The Façade of one Side of the Pallace built by His Highness, Prince *John Leopold de Trautson*, &c. in the Suburbs of *Vienna*, facing the Imperial Pallace.

Plate, VII.

A View in Perspective of the Pallace, Garden & Orangery built by the same Prince of Trautson &c. at *Vienna*, in the Year 1711.

Plate, VIII.

An Elevation of the Pallace built by Count *John Wenceslaus von Gallas*, in *Prague*, in the old Town.

Plate, IX.

A View of the Church of our Lady at *Saltzburg*, founded by His late Highness *John Ernest*, upon the Plan & Design given by the Author.

Plate, X.

A Section of the same Church.

Plate, XI.

A Ground Plan of the same Church.

A. The threefold Porch or Entry into this Church. B. An oval Vestibule before the Church,
H over

over which is the Musick - Choir. C. The two Side - Entries into the Church. D. The Ground-plans of the two Steeples, the Stairs of which lead to the two great Oratories, and the Musick Choir. E. The 4. Oval Chappels, with double Cupolas. F. The Lanthorns, thro' which one may look into the upper Chappels or Oratories, and downwards from them upon the Altars. G. Two great Side Altars. H. The great Tabernacle, 15. Foot high, instead of the Altar. I. Two great Side Altars. K. Two great winding Stair - cases, of a particular Structure, leading to the Oratories above. L. The Stair-cases leading to the Roof. M. The great Cupola. N. The Roof.

Plate, XII.

A View of the New Church of St. Boromæus, built by His present Imperial Majesty, Charles, VI. near the Favorita in Vienna, in Performance of a Vow made by Him.

Plate, XIII.

A Profil, & Elevation of the Section, of the said Church, on the Inside, from the Entrance to the Choir.

Plate, XIV.

A View of the Outside of the said Church, towards the South.

Plate, XV.

A Ground-plan of this Church.

A. The Entry under the Peristyle. B. The Passage for Coaches, under great Arches. C. The Passage into the Church, under the Musick Choir. D. Two Sacrifices, of the same Structure. E. Two Stair-cases, of equal Structure, leading to the Oratories. F. The Choir for the Priests.

Plate, XVI.

A View of the new Imperial Stables, for 600. Horses. A. The Court for the Grand Carouffels. B. The Amphitheater for the Spectators, under which are Arches, which serve for Coach-houses. C. The Horse-pond. D. The Suburbs of Vienna call'd Leimgruben. E. The Suburbs of St. Ulrick.

Plate, XVII.

A View of a new Pleasure-house, call'd Cresheimb, or the New Favorite, belonging to His Highness the Archbishop of Saltzburg, built upon the Design given by the Author, and under his Direction.

Plate, XVIII.

A View of a Pleasure-house, of the Author's Invention.

Plate, XIX.

A View of a Pleasure-house & Fountain, with two Statues without Pedestals, drawing a Net of Brass Wire.

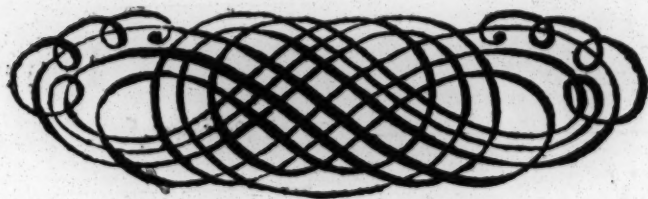
Plate, XX.

A Plan & View of a fortified Country Seat.

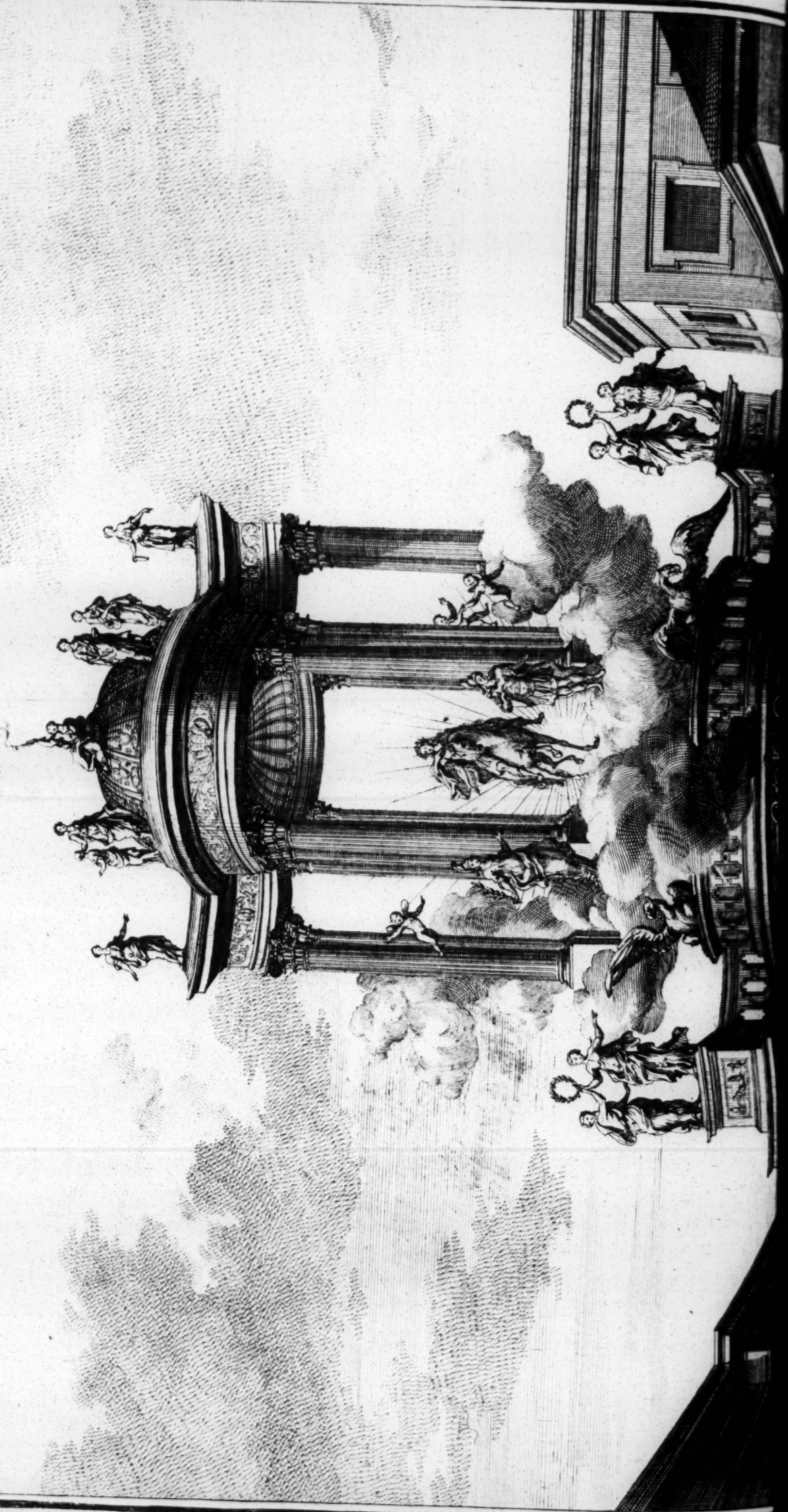
Plate, XXI.

A Monument or Mausoleum, erected in the Church of St. James in Prague, in Honour to the late Count Wratislaw of Mitrowitz, &c. by His Brother in Law, Count Schlick, Great Chancellor of the Kingdom of Bohemia.

End of the fourth Book.

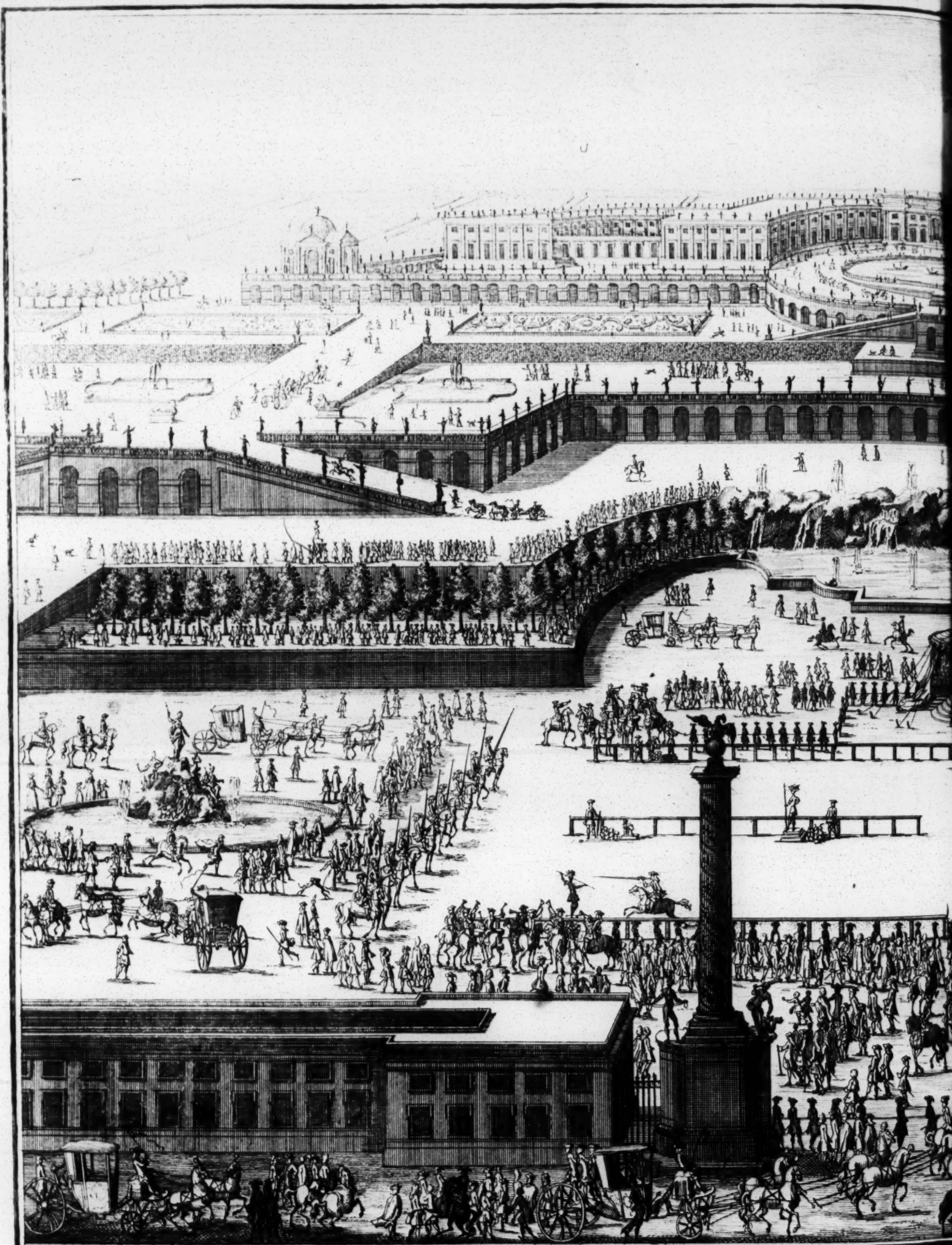


The





Triumpfs-Pforte, welche zu Wien von denen
 Fremden errichtet wurde, zum Einzuge und
 zum Besuche seiner Majestät Kaiser Joseph I. im Jahr 1764. erbauet worden.
 (um Freyheit, Cas. May.)
 Arc triomphal, que Mrs: les negotiants
 étrangers de Vienne y dressèrent pour l'entrée
 de leur Majesté Imp. Joseph I. l'an 1764.
 (A. Delenbach sculpt.)



Premier projet que l'auteur a formé pour placer la Ver
 d'un côté des terrasses & des cascades, aussi-bien que de mé
 fait ci-devant les délices de la Cour, découvrant à perte de



Imperiale sur la hauteur de Schönbrun, afin de profiter
 pour l'avenue de l'autre côté vers Heldenorf le Parc qui a
 la Ville de Vienne avec les frontières de l'Hongrie

J. A. Schrambach fecit.



Prospect des neuen Gebäu und Gart
 so Seine Kaiserl. Majest. IOSEPHVS. I., als d.
 Nacht-haus bauen zu lassen angefangen 1696.



kaisers Schönbrunn
 kaiserlicher könig, vor ein

Vue et per
 que Sa Ma
 commencé

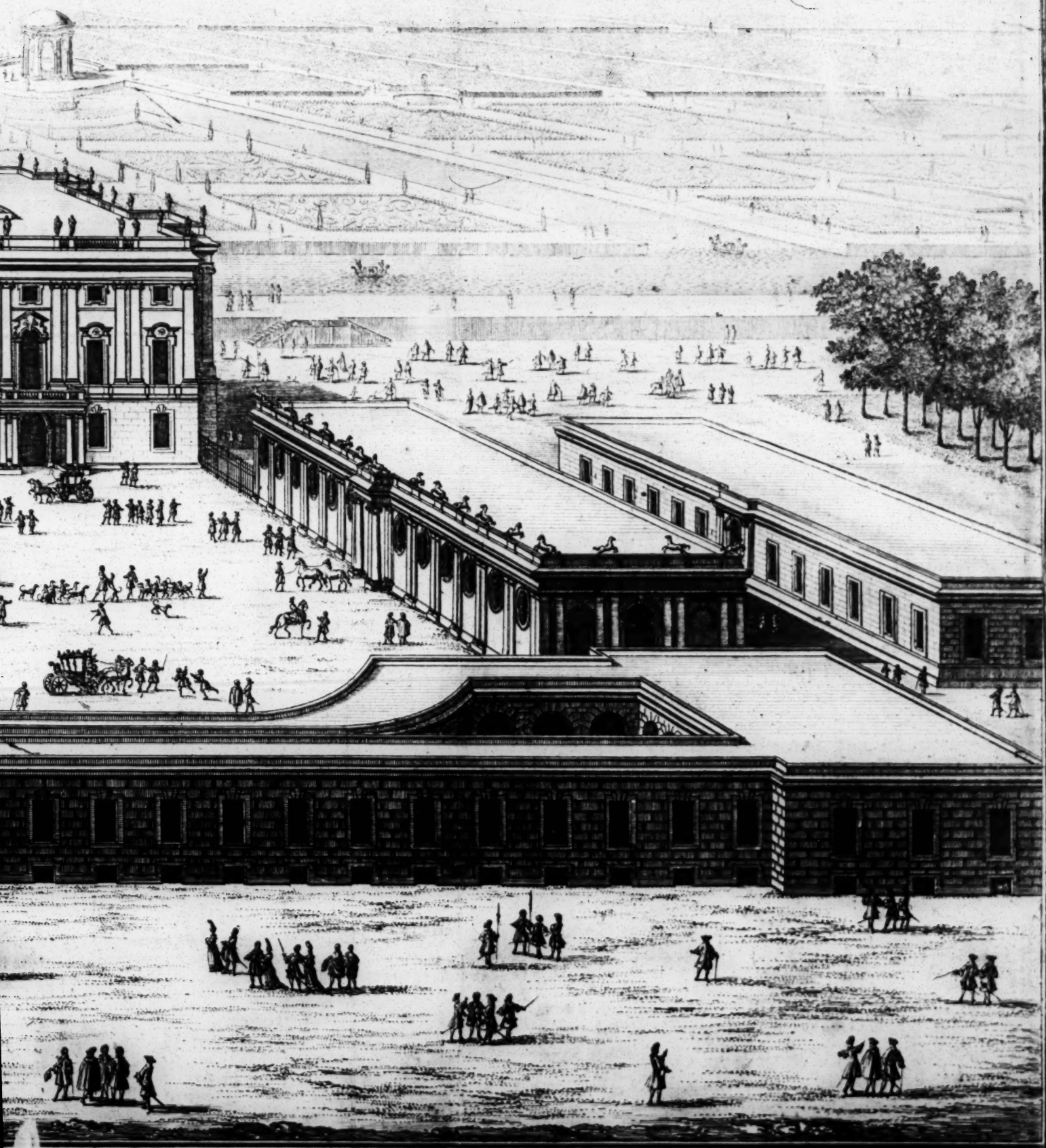
Mit Röm. Kaiserl. Maj. allergnädigst erteiltem Privilegio



Hofbrunn
König, vor ein

Vue et perspective
que Sa Majeste
commencé de faire

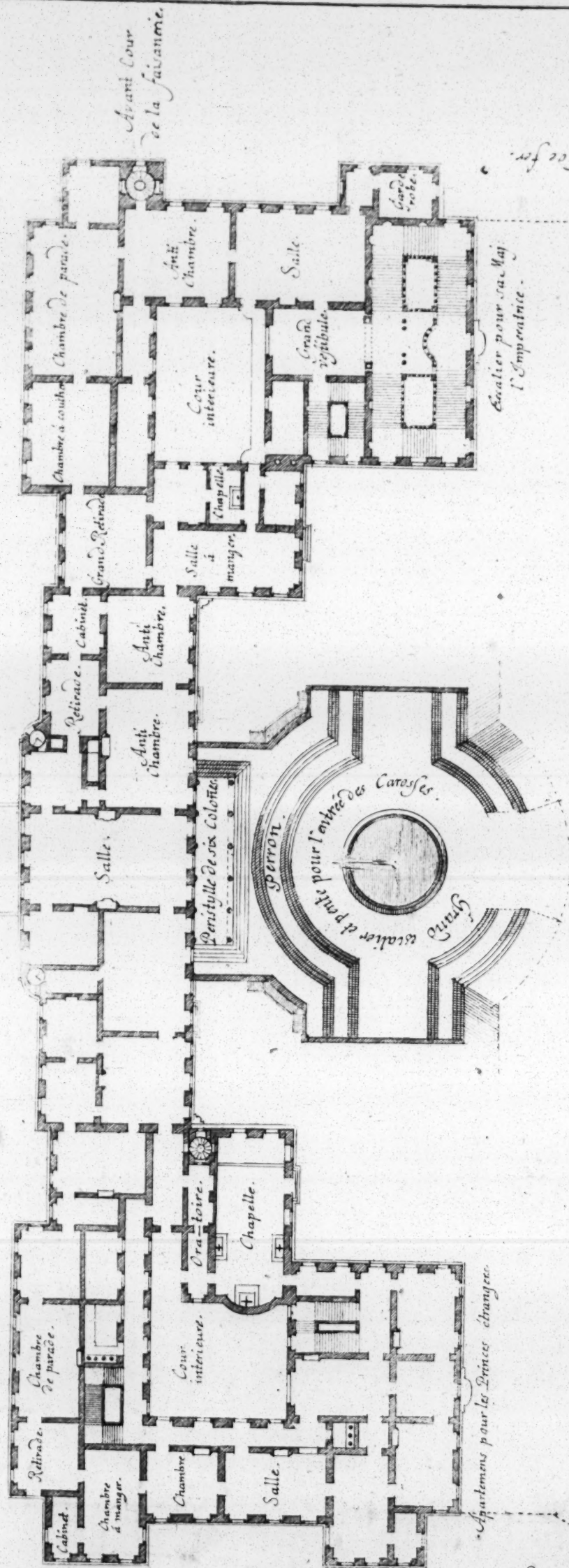
Mit Röm. Kayserl. May: allergnädigst erteiltem Privilegio.



vue du Château et Jardin de Schenbrun
 Impe. IOSEPH. I., étant Roi des Romains, a
 fait bâtir l'an 1696. pour Lui servir de maison de chasse.

Johann Ulrich Kraus, sculp. Aug. Vindel.

Entrée du côté du Jardin.



Grande Cour

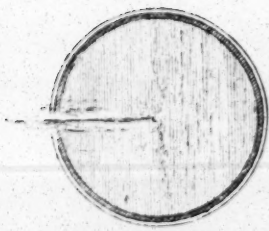
employée

employée

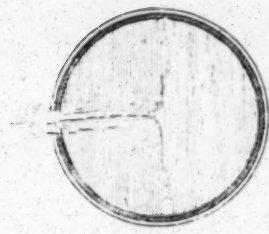
aux

Courses et aux

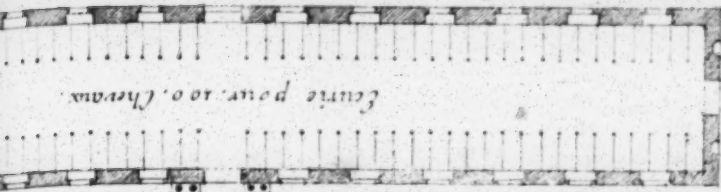
Carrosses.



Basin de 84. pieds
de Diamètre avec
des jets d'eau.

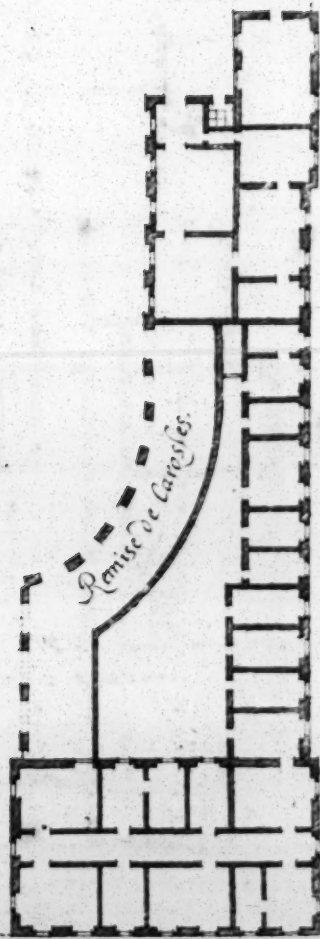


Basin de 84. pieds
de Diamètre avec
des jets d'eau.



Écurie pour 100. Chevaux.

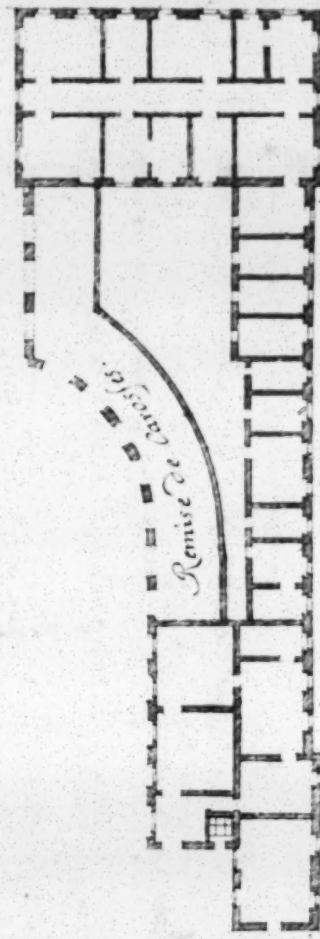
Grille.



Remise de Carrosses.

Offices, et Quartiers des Officiers.

Grille.



Remise de Carrosses.

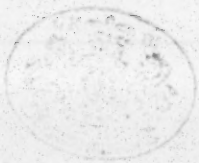
Offices, et Quartiers des Officiers.

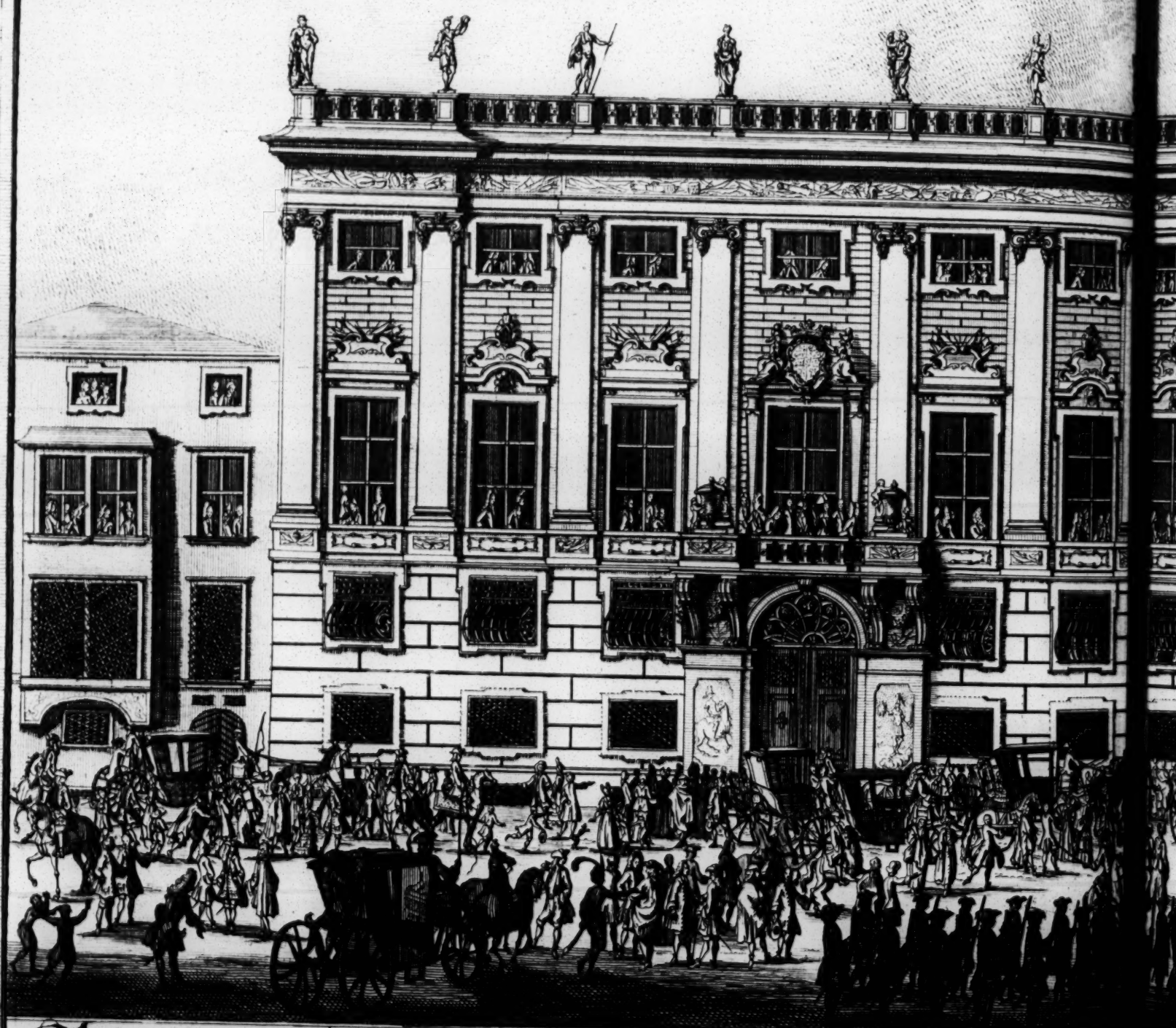
Grundriß von dem Kaiserl. Sackthause
Schönbrunn.

C. B. F. v. E. delin.

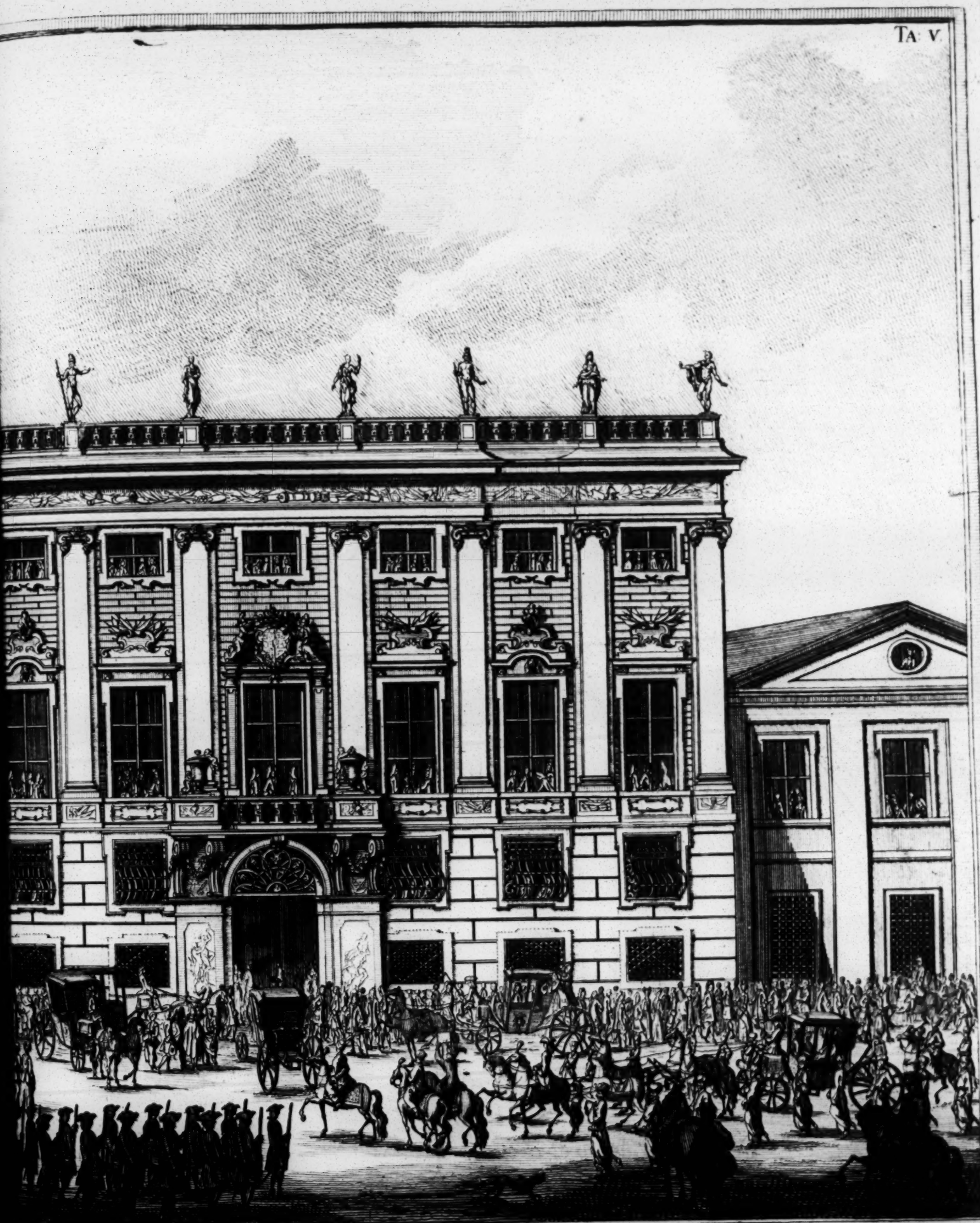
Plan de Schönbrunn, une des
maisons de chasse de Sa Maj. Imp.

C. P. S. C. M.





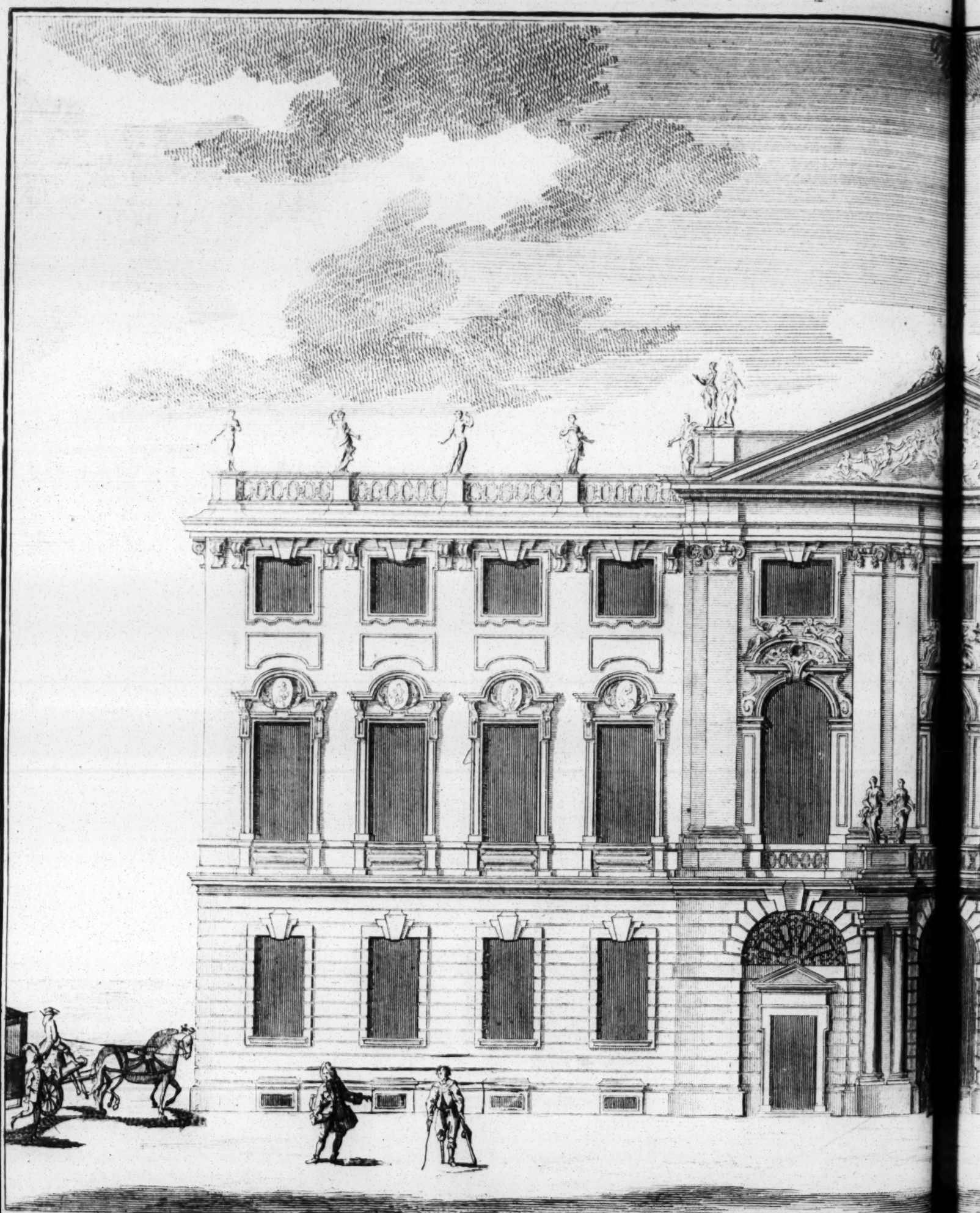
Hübsches Ansehen des Palastes, welchen S. Durch-
 Brink Eugenius von Savoyen, Kais. Mayst. General Lieutenant,
 zu Wien in der Himmelport-Gasse erbauet; Samt dem Einzüge des Aö.
 17. u. d. 9. Apr. vom Groß-Vezir abgeschickten, und daselbst zur Audienz geführten Aga.
 Cette Maison avec le Grand escalier est du dessein de J. B. Fischers d'E.



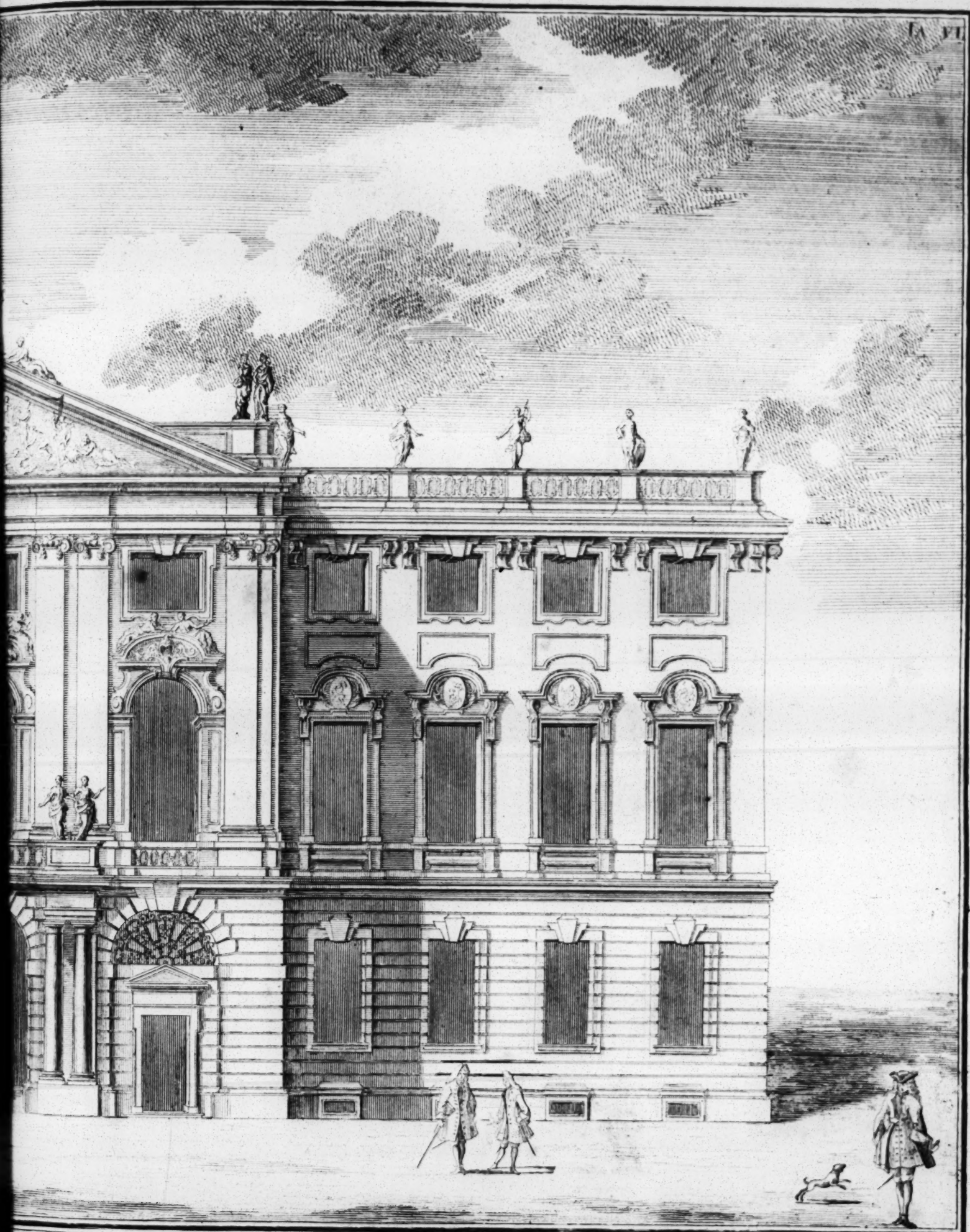
Façade du Palais, que S. Alt. Mgr. le Prince Eugène
 de Savoie Lieutenant General de Sa Maj. Imp. a fait bâtir à Vienne dans
 la rue dite Himmelporten, avec l'entrée de l'Aga envoyé du Grand Pexir, qui on
 y mena à l'audience l'an 1711, le 9. Avril.

Debenbach fecit.





Face d'un Côté de l'Hôtel, que Son Altesse M^{te} le
Grand-Maitre de la Cour de Sa Majesté Imperiale
du Palais Imperial
Inventée et gravée par J. B. Fischers d'Erlachen.



Leigneur Jean Leopold, Prince de Trauthson,
a fait bâtir, à Vienne au Faubourg vis à vis

dessinée par J. E. F. de E. son Fils

gravé par C. Engelbrecht et J. A. Pfeffel à Vienne



*Vue et Perspective de l'Hôtel, du Jardin, et de
 Prince de Trauthtyon, Grand-Maître de la Cour Imp
 a. Faubourg Saint Vrain
 Cum Privilegio*

Doc. Emanuel Fichers d'Erl. Deline:



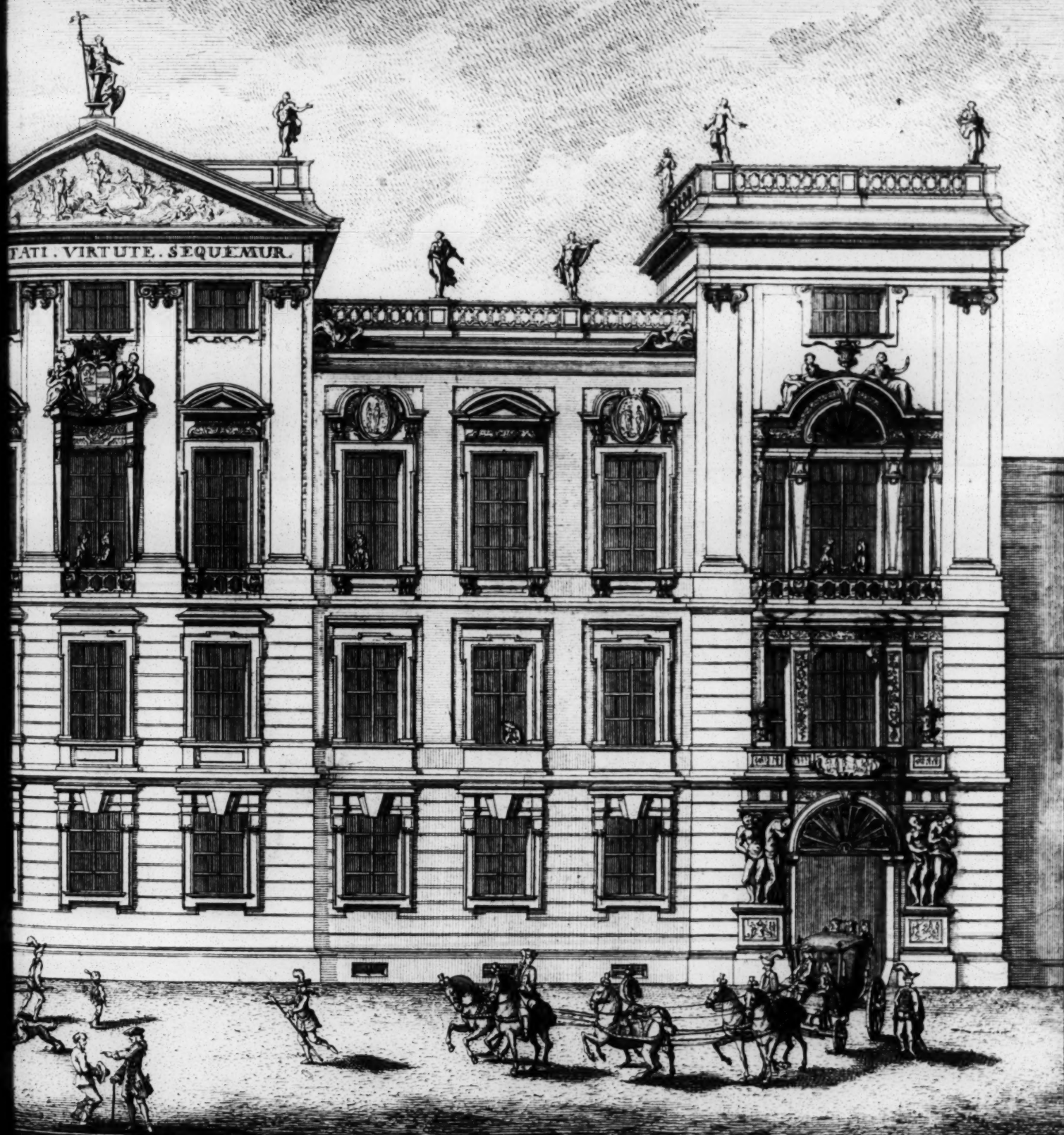
rangerie, que Son Altesse. Monseigneur le
 riale. fait bâtir à Vienne cet an. 17.11.
 t. Faubourg Joseph.
 Cas. May:



Façade des Ballasts welchen S. Hochbr.
 Excell. Ioan. Wenceslaus Haffner von Gallas Herzog
 von Lucera, etc. zu Prag in der Alt-Stadt erbauen lassen.

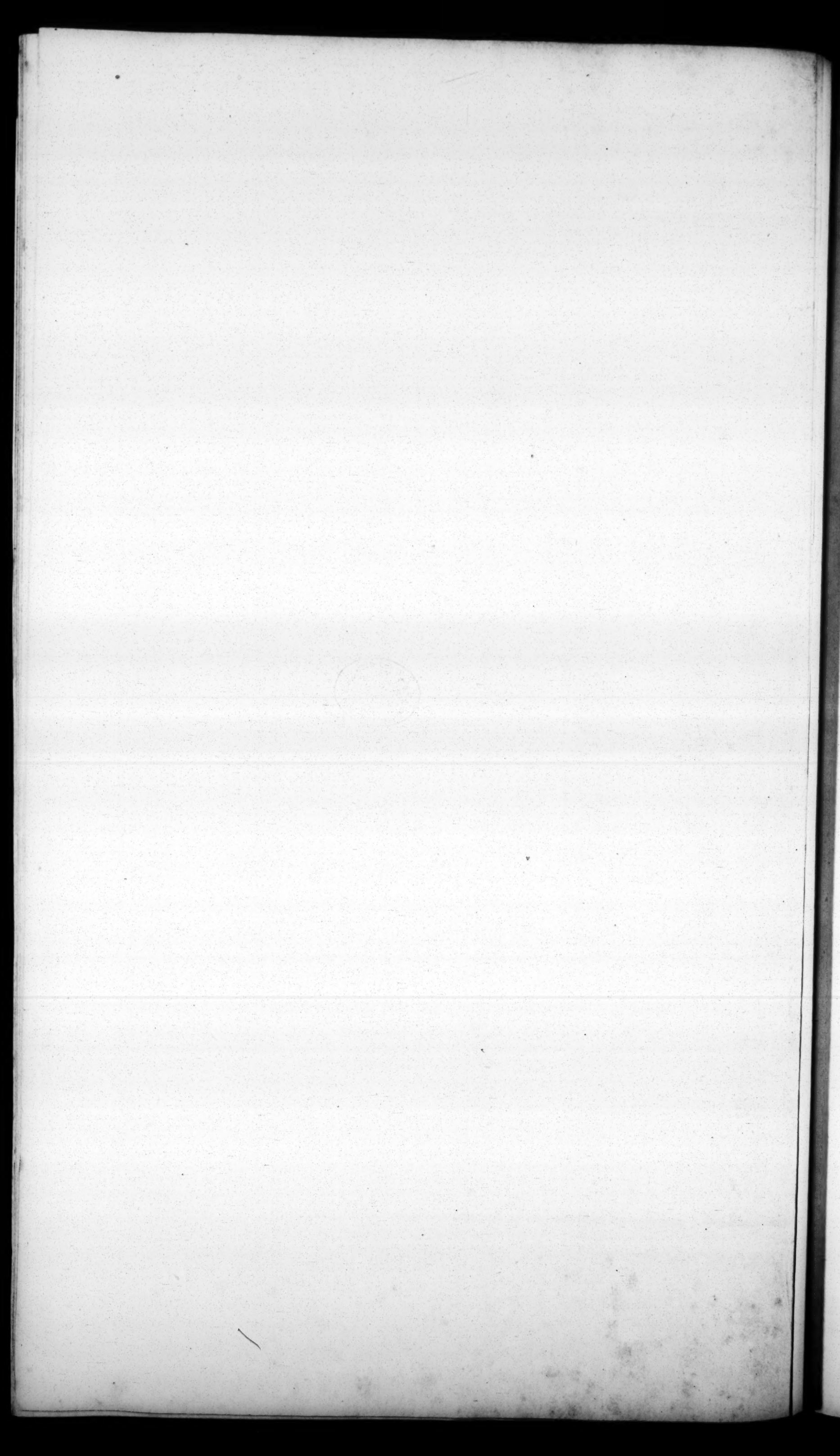
J. B. Fischer sculp. et del.

Cum Priv.



Elévation du Palais que Son Excell^{te} M^{gr}.
 le Comte Jean Wenceslas de Gallas, Duc de Lucera
 a fait bâtir à Prague dans la Ville ancienne

J. A. Deljenbach Sculpsit.



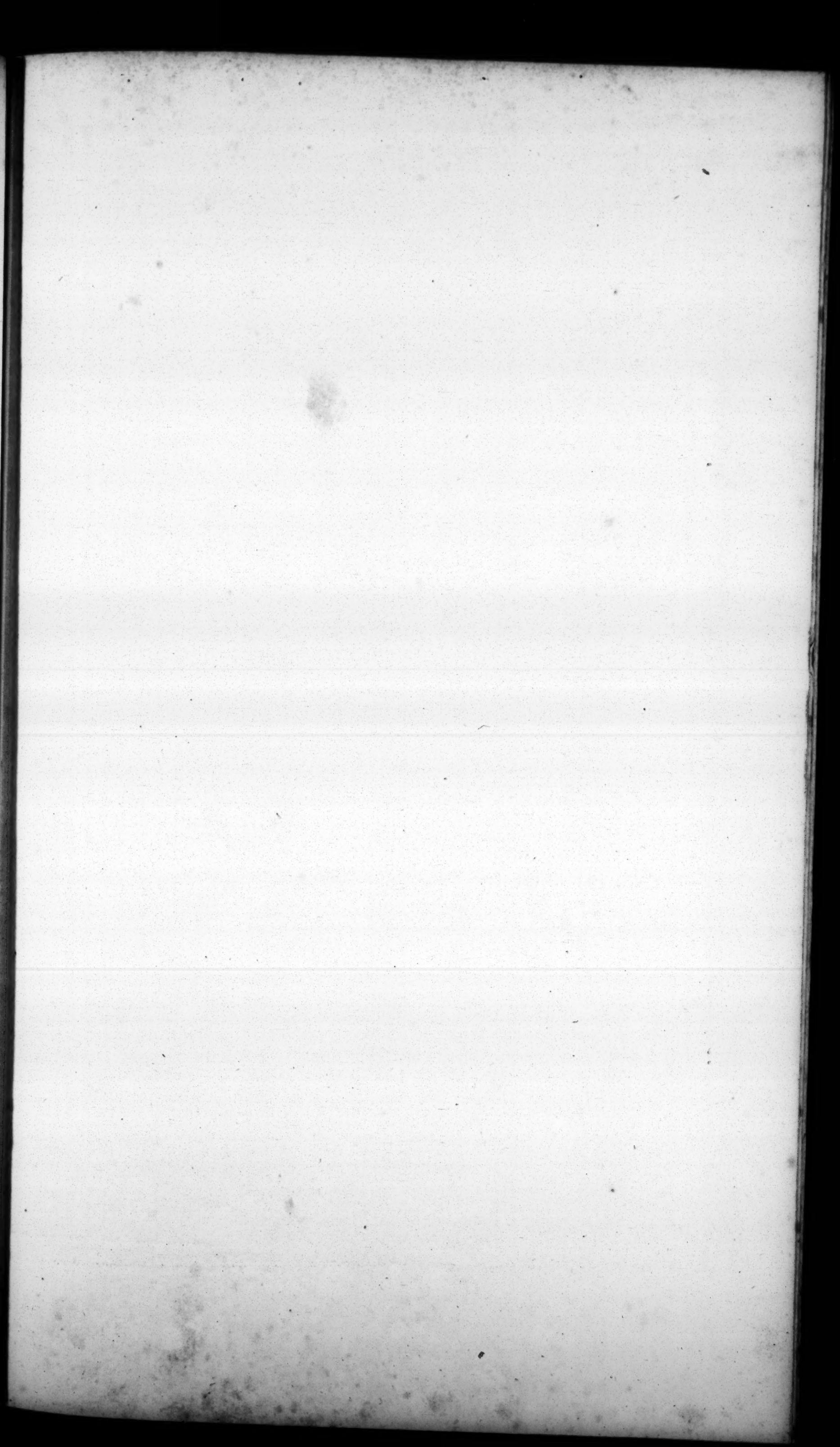


Prospect der neuen Kirchen Unserer Liebē Frauen zu Salzburg;
Gestiftet von Seiner Höchsfürstē Gn. Iohāne Ernesto Höchstē Seele Andenckens;
Angegeben von I. B. F. v. E.



*Vue de l'Eglise de Nôtre Dame à Salzbourg,
 bâtie par la Fondation de feu Son Alt. Mngr. Jean Ernest,
 et ordonnée par J. B. F. y. C.*

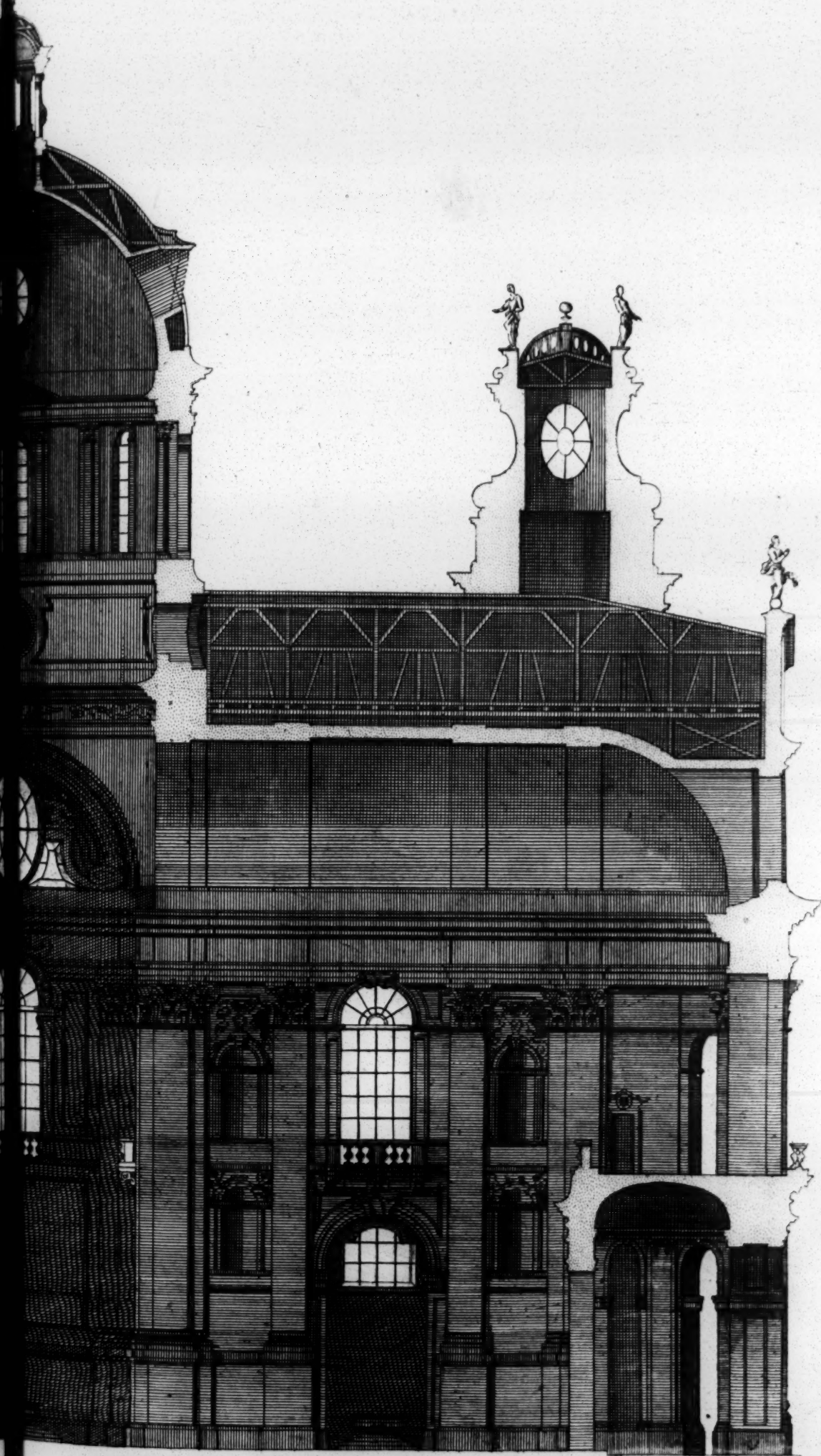




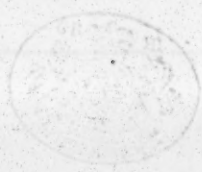


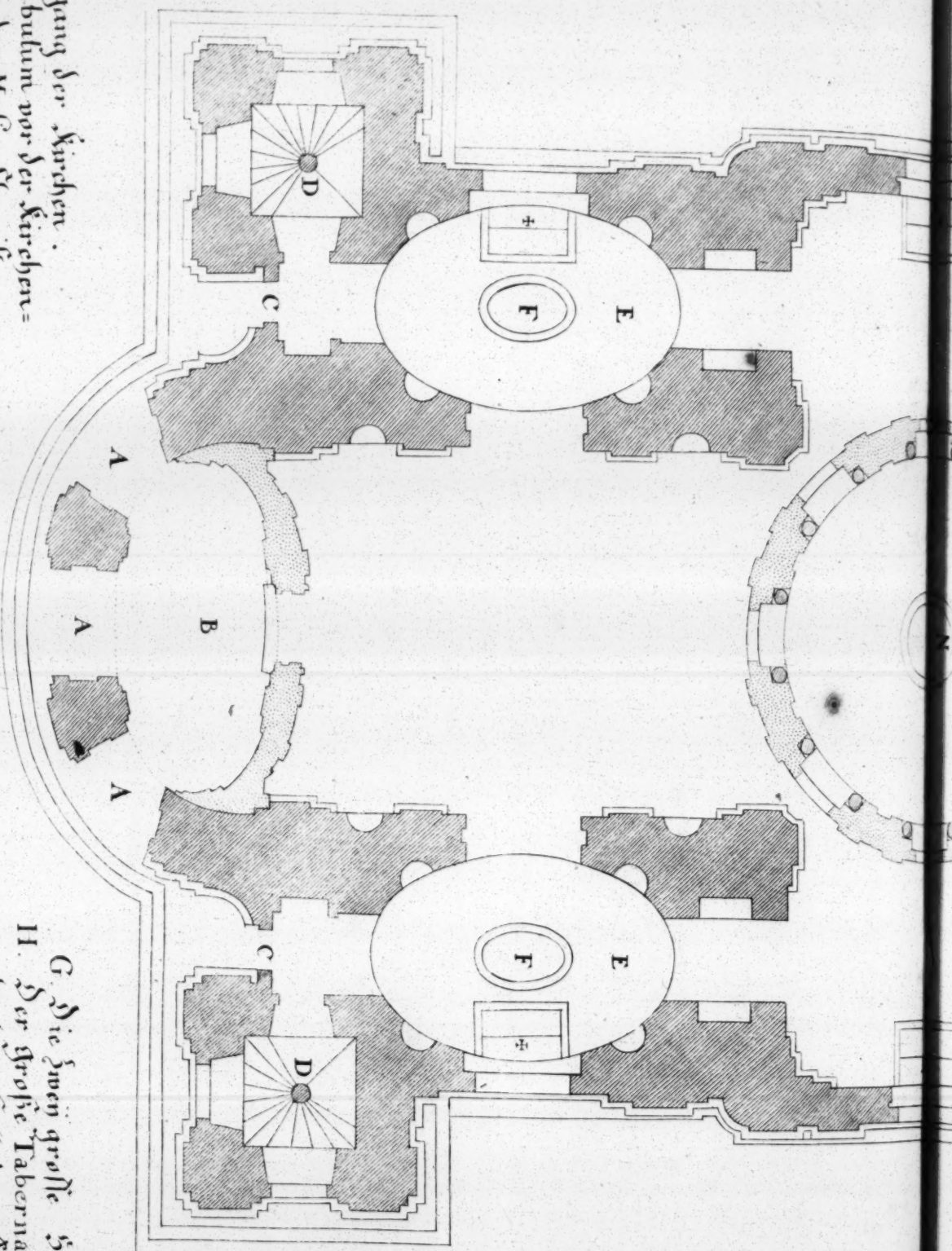
Durch Schnitt Selbiger Kirchen von Unserer
Lieben Frauen zu Salzburg.

J. B. F. v. C. inc. et delin.

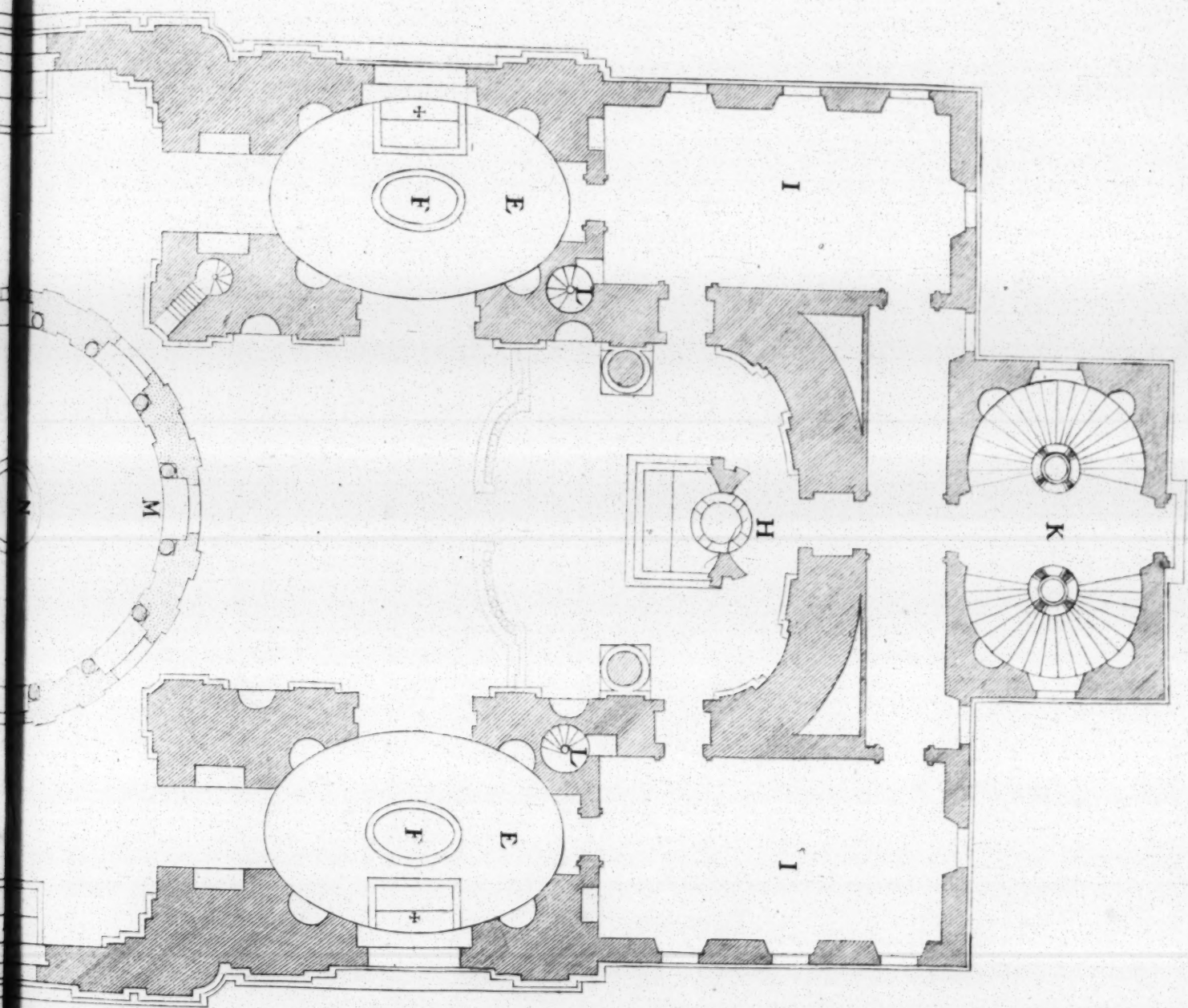


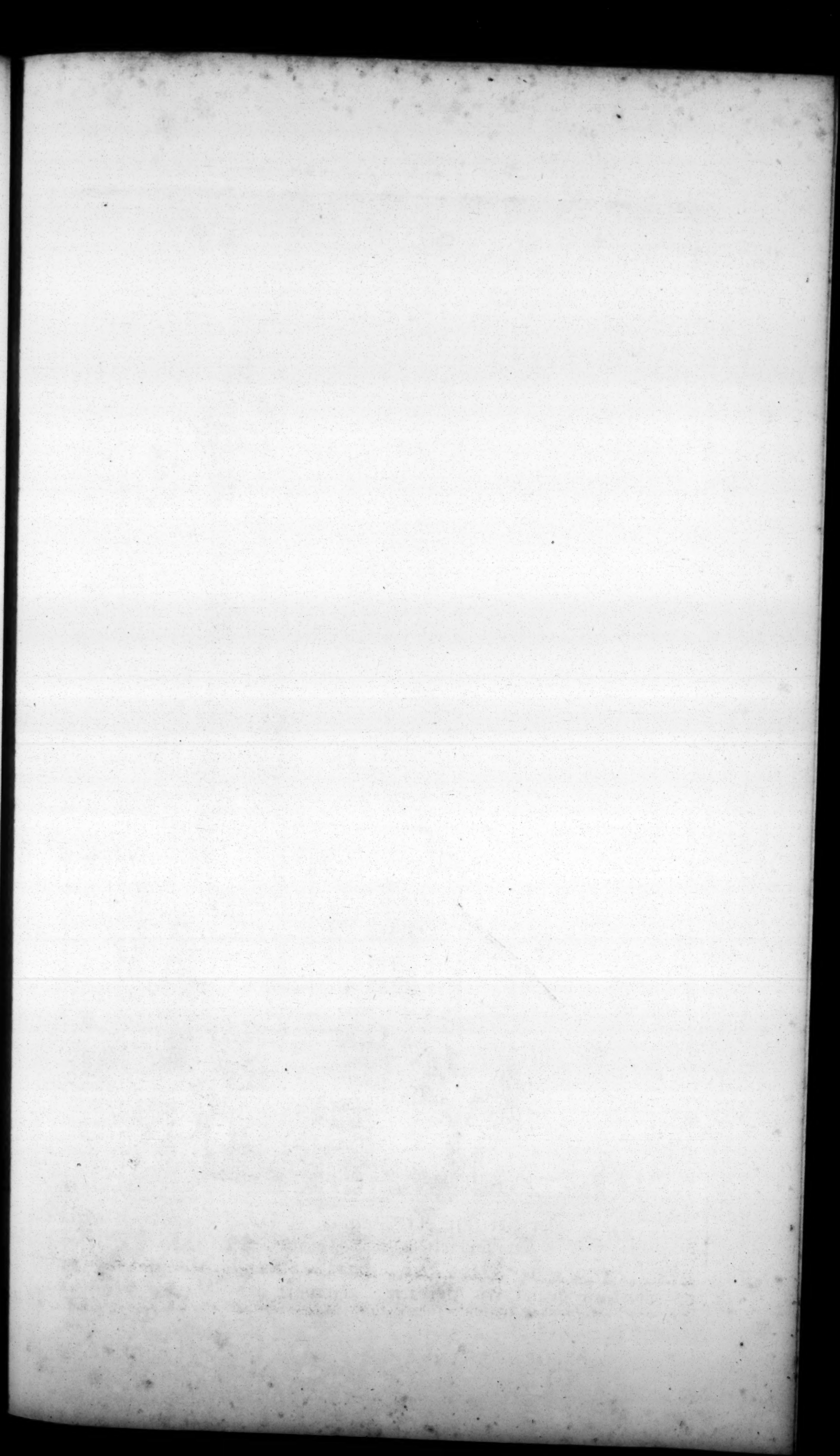
Coupe de la même Eglise de Notre-Dame à Salzbourg.





- A. Dreifacher Eingang der Kirchen.
 - B. Ein Oval Vestibulum vor der Kirchen-
thür ob welchem der Musice=chor ist.
 - C. Die zwey Seiten = Eingänge der Kirchen.
 - D. Grundt der höchsten Thurne durch welche steigen
man in die zwey große Oratoria, und Musice=chor
gehet.
 - E. Die vier Oval Kuppellen welche Doppelte Kuppeln haben.
 - F. Die Salonten, durch welche man in die obige Kuppel,
oder Oratoria sehen kan, und von oben herab auf
die Altäre
 - G. Die zwey große Seiten=Altäre.
 - H. Der große Tabernackel von 15 schü-
hoch anstatt des Altars.
 - I. Die zwey große Seiten=Altäre.
 - K. Ein Doppeltes großer Schmuck auff sonderne
arth gemacht, wo man zu die obige Ora-
toria gehet.
 - L. Ausffgang under das Dach.
 - M. Die große Kuppel.
 - N. Die Katernen.
- Grundriß der Kirchen von Unser Lieben Frauen zu Palsbürg.





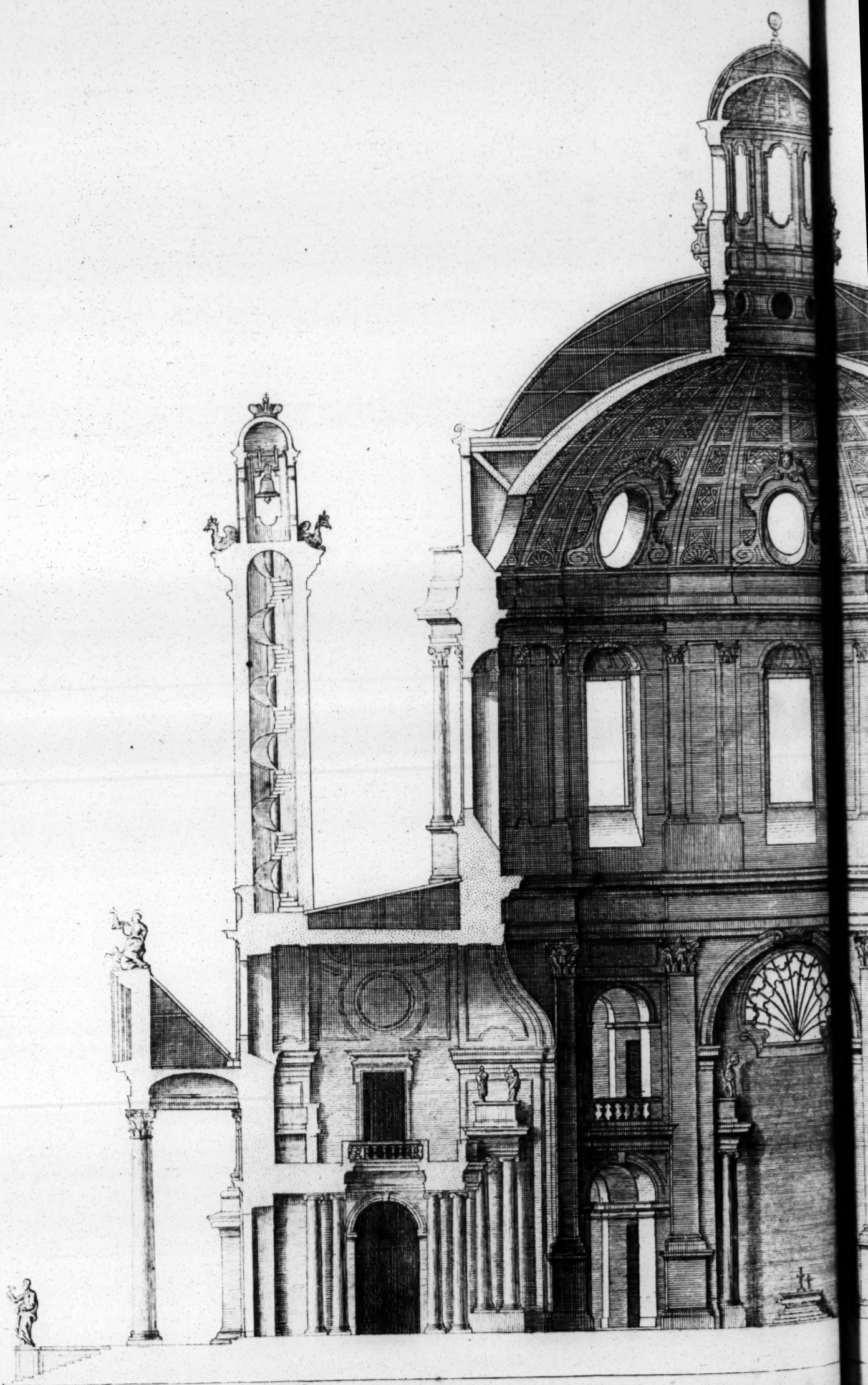
MAGNITUDO NUM:
MORUM, AD MEMORIAM
HUIUS TEMPLI, AURO
ET ARGENTO
INCISORUM.



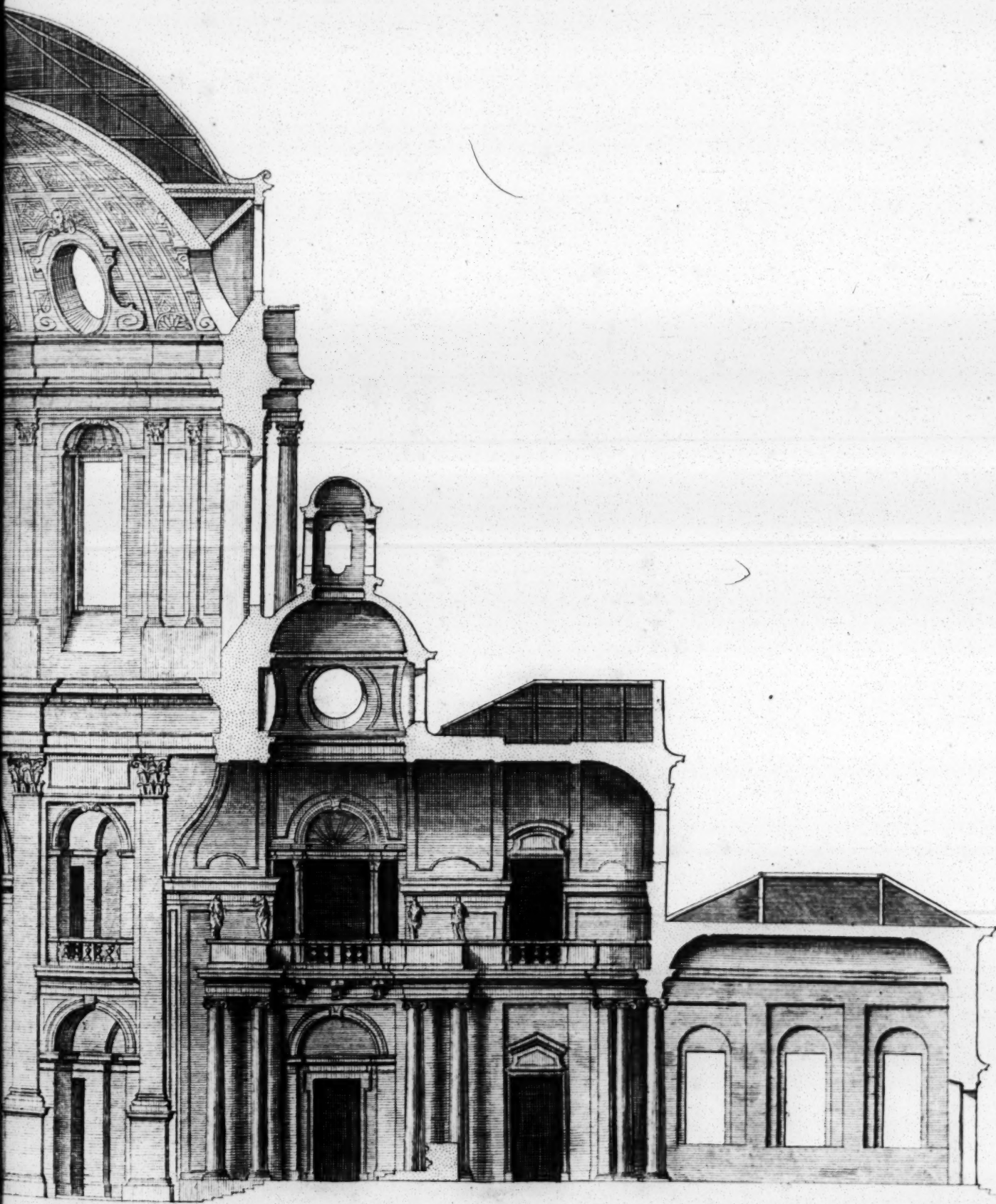
Prospect Der Neuen Kirchen S. Caroli Borromæi
welche Seine Kaiserlich- und Catholische Majestät, Unser
allergnädigster Herr Herr Carl der Sechste, als ein gelubdt
erbauen lassen in Wienn, unweit der Favoritens
Fischers P. C. inv. Cum Privilegio



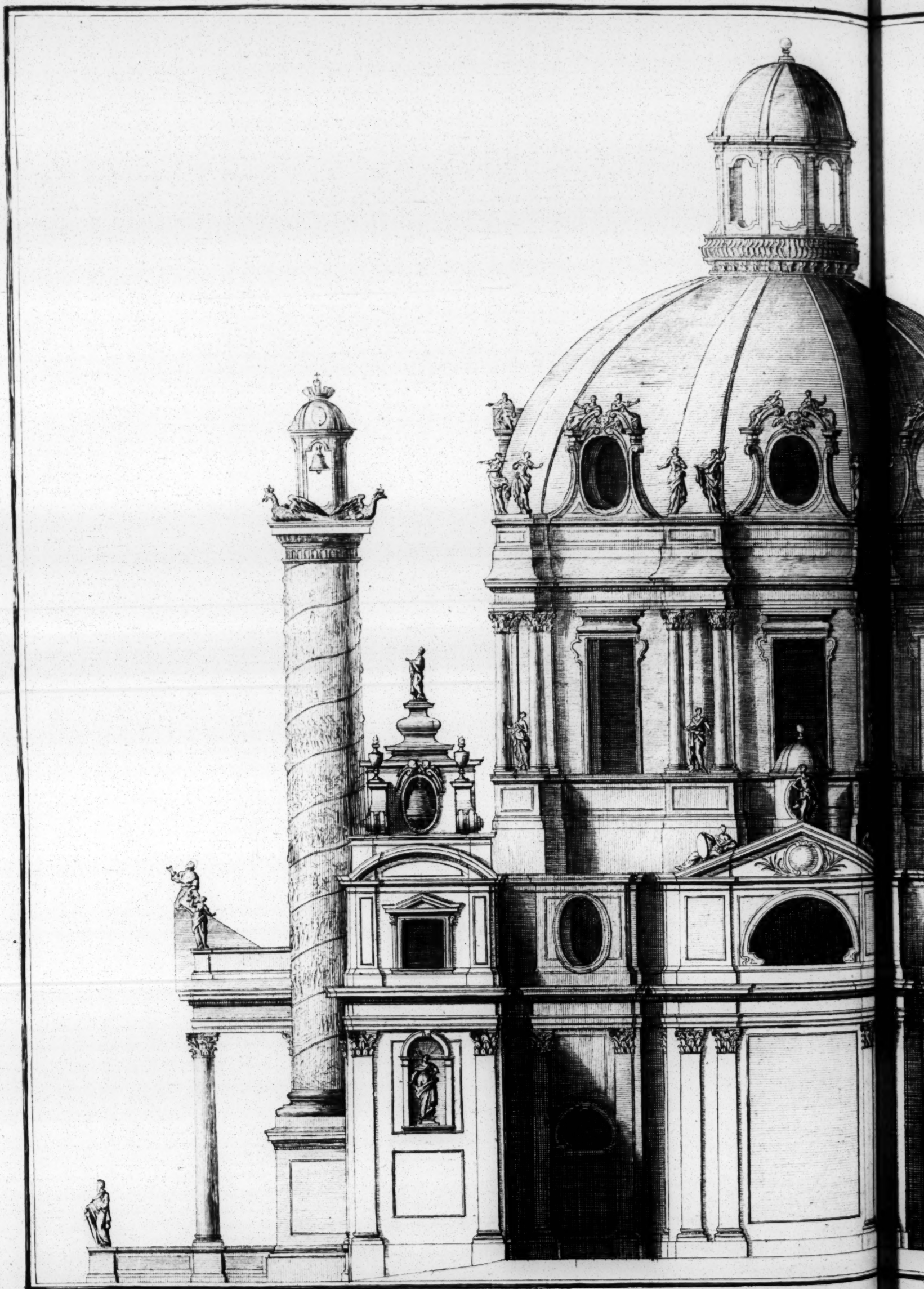
Vue de la nouvelle Eglise de S. Charles Borrome, que Sa
 Majesté Imperiale et Catholique, Nôtre très auguste
 Monarque et Seigneur Charles VI fait bâtir, en ayant
 fait vœu. à Vienne, pas loin de la Favorite
 Cesar: Majest.



Durchschnitt
Der St. Caroli Kirchen von einwendig, wie Solche anzusehen
Fischers V. E. Inv.



*Profil et Elevation de la Coupe de L'Eglise de S^t Charles
Borromée dans le dedans depuis l'Entrée jusqu'au Chœur.*



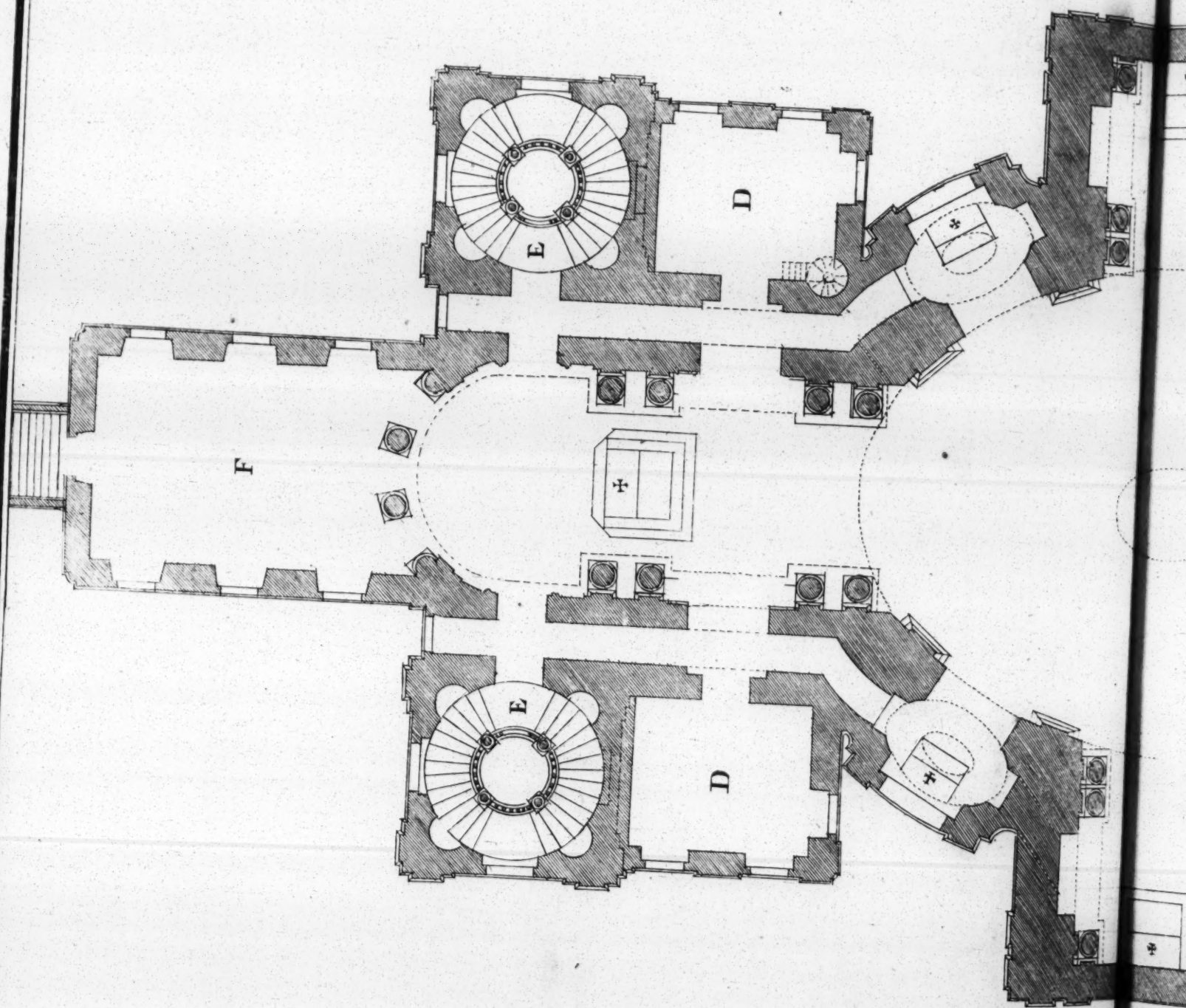
Prospect
 Der Kirchen S. Caroli Borromæi, von aüßern gegen Westfage.
 Fischers V. E. inv.



Vue de L'Eglise de S^t Charles Borromée au dehors
Vers le Midi.



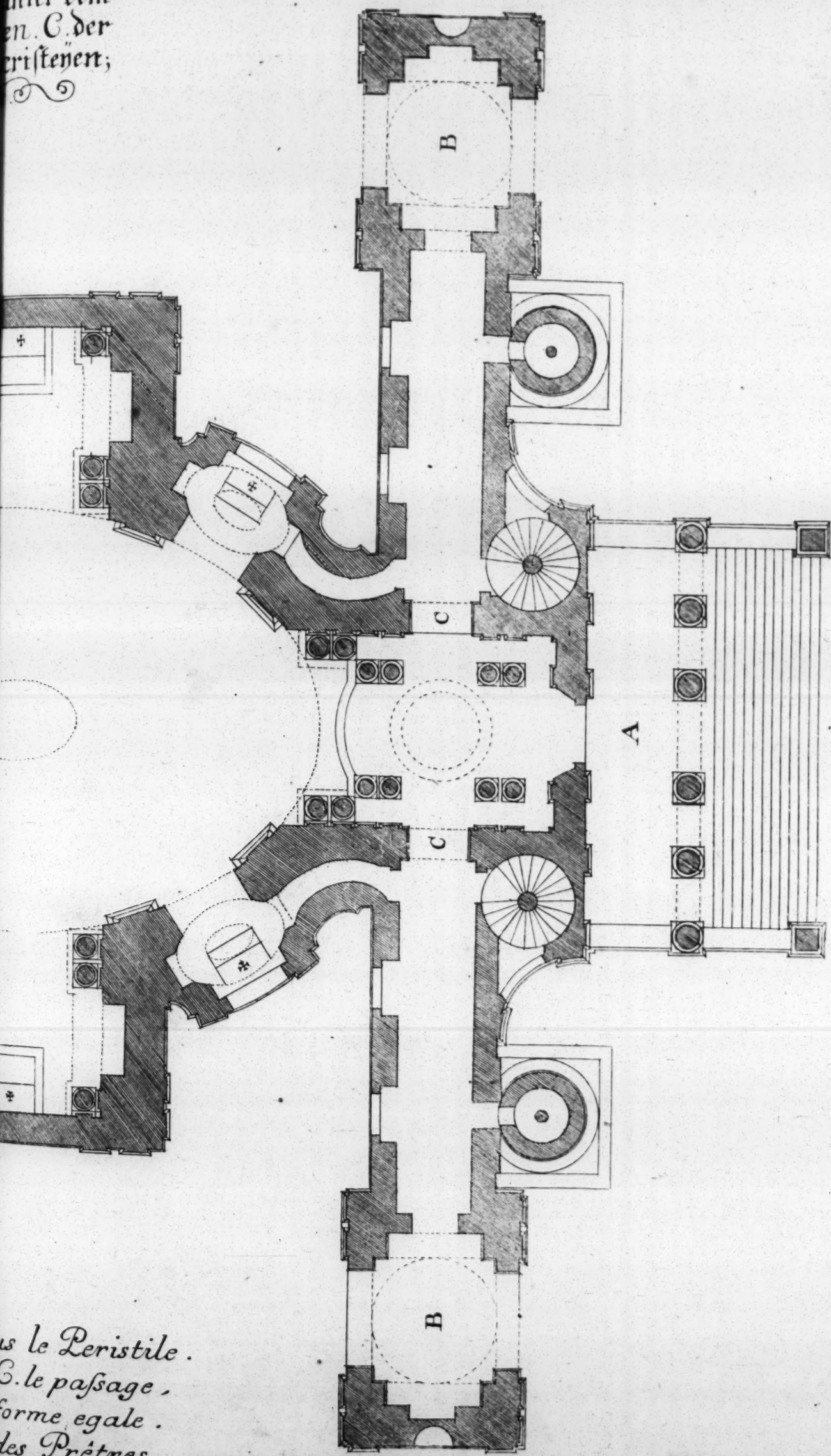
Grundriß der Kirchen S. Caroli Borromæi. A Der Eingang
 Peristilio. B. die durchfardt mit wagen unter denen grossen arcad
 durchgang unter dem Musicchor zu der Kirchen. D. zwey gleiche
 E. zwey gleiche Stiegen zu dem Oratorio. F. der Chor deren Geistliche



Plan de l'Eglise, de St. Charles Borromée. A. l'Entrée par dessus la
 B. le passage pour les Carrosses par dessous les grandes arcades C. le
 qui conduit par dessous le jubé dans l'Eglise. D. deux Sacristies de forme
 E. deux Escaliers de forme egale, qui menēt à l'Oratoire. F. le Chœur des

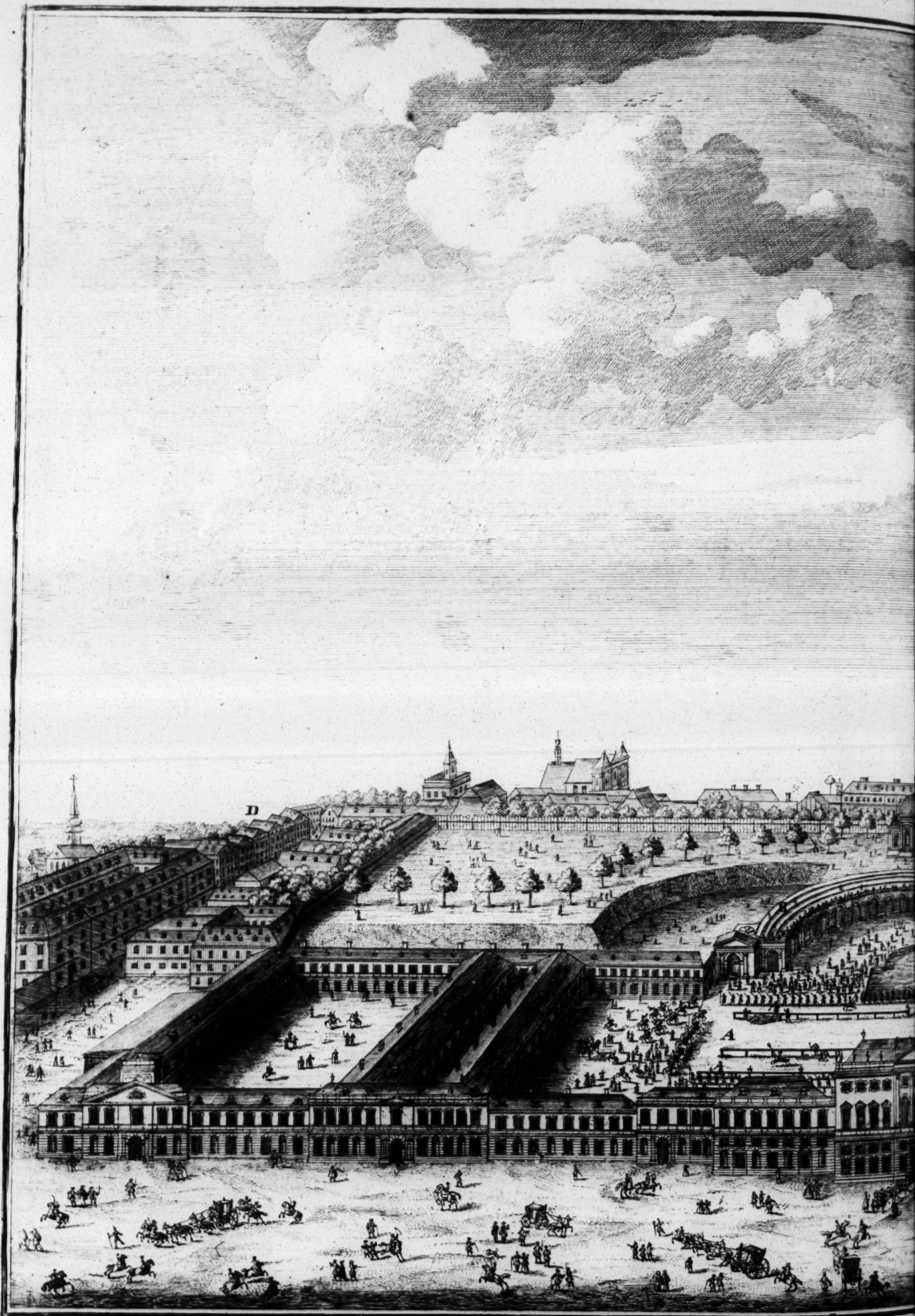
unter dem
en. C. der
eristehen;

TA XVI



us le Peristile.
B. le passage,
forme egale.
des Prêtres.

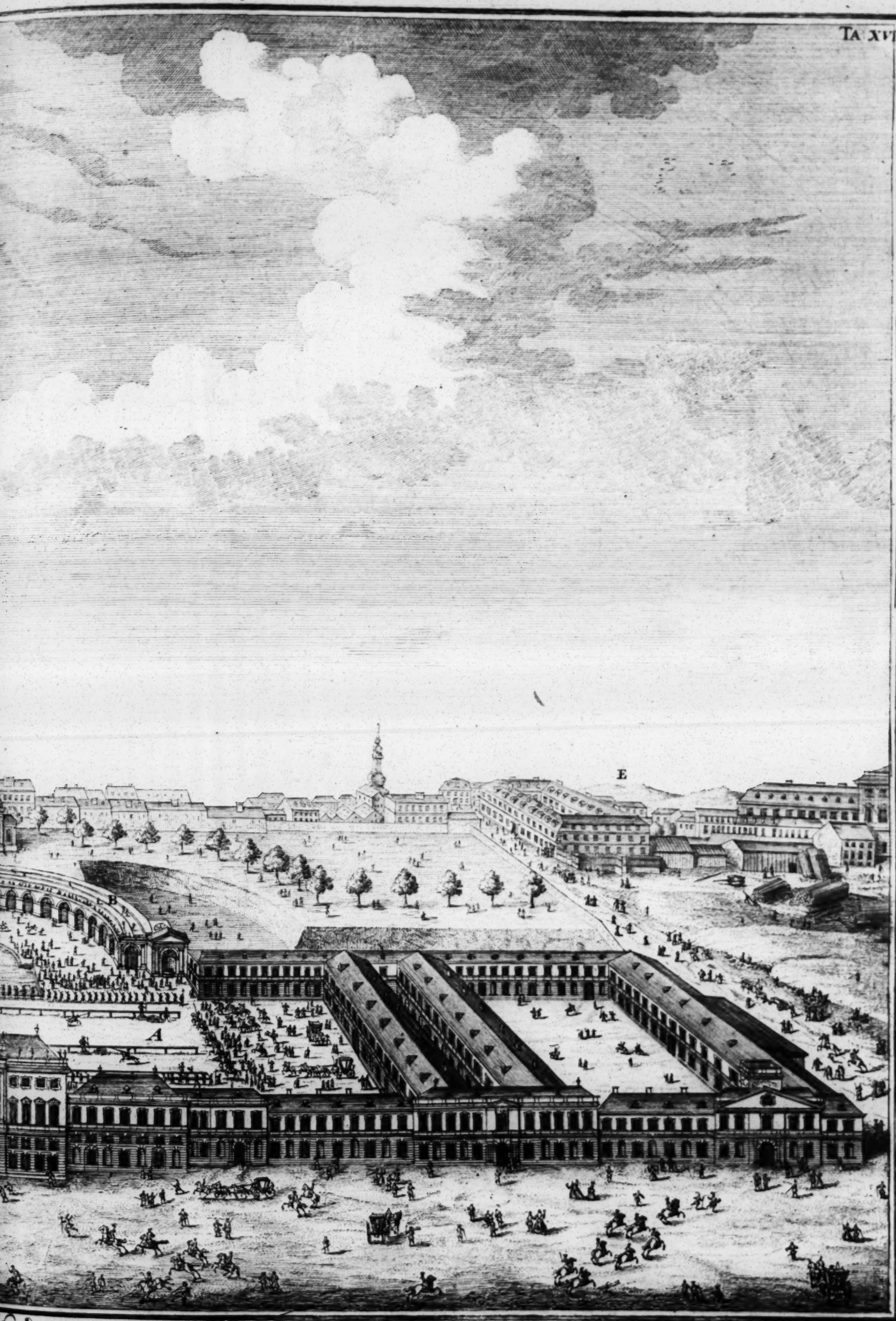




Prospect des Grossen Neuen Kainst. Stalls vor 600 Pferdte, welcher
 anjezo im bau begriffen ist. A. der grosse Hoff ein Carrousel dar-
 inn zuhalten. B. amphiteatrum vor die zuschauer, unter deß-
 en arcaden, die wagen Schupffen sind. C. die Pferd Schwemme.
 D. die vorstadt Leimgruben. E. vorstadt St. Alrich.

Fischers V. C.

Cum. Priv. Sac. C.



Vue du grand Bâtiment nouveau des Ecuries Imperiales, pour
 600 chevaux, que l'on bâtit actuellement. A. la grande Cour pour
 le Carrousel. B. L'Amphiteatre pour les Spectateurs, sous les Arcades
 duquel sont les remises de Carrosses. C. L'abbreuvoir des chevaux. D.
 le Faubourg nommé Leimgruben. E. Faubourg S^t Vlric.



Prospect des Neuen Lust-Gebäudes Sei-
 ner Hochfürstl. Gnaden zu Salzburg, Clesheimb, oder
 die neue Favorite genannt.

Cum Privilegio



*Vue d'une Maison de plaisance de Son
Altesse Mgr. l'Archevêque de Salzbourg, nommée Clesheimb ,
ou la nouvelle Favorite .*

Caſar. Mayl.

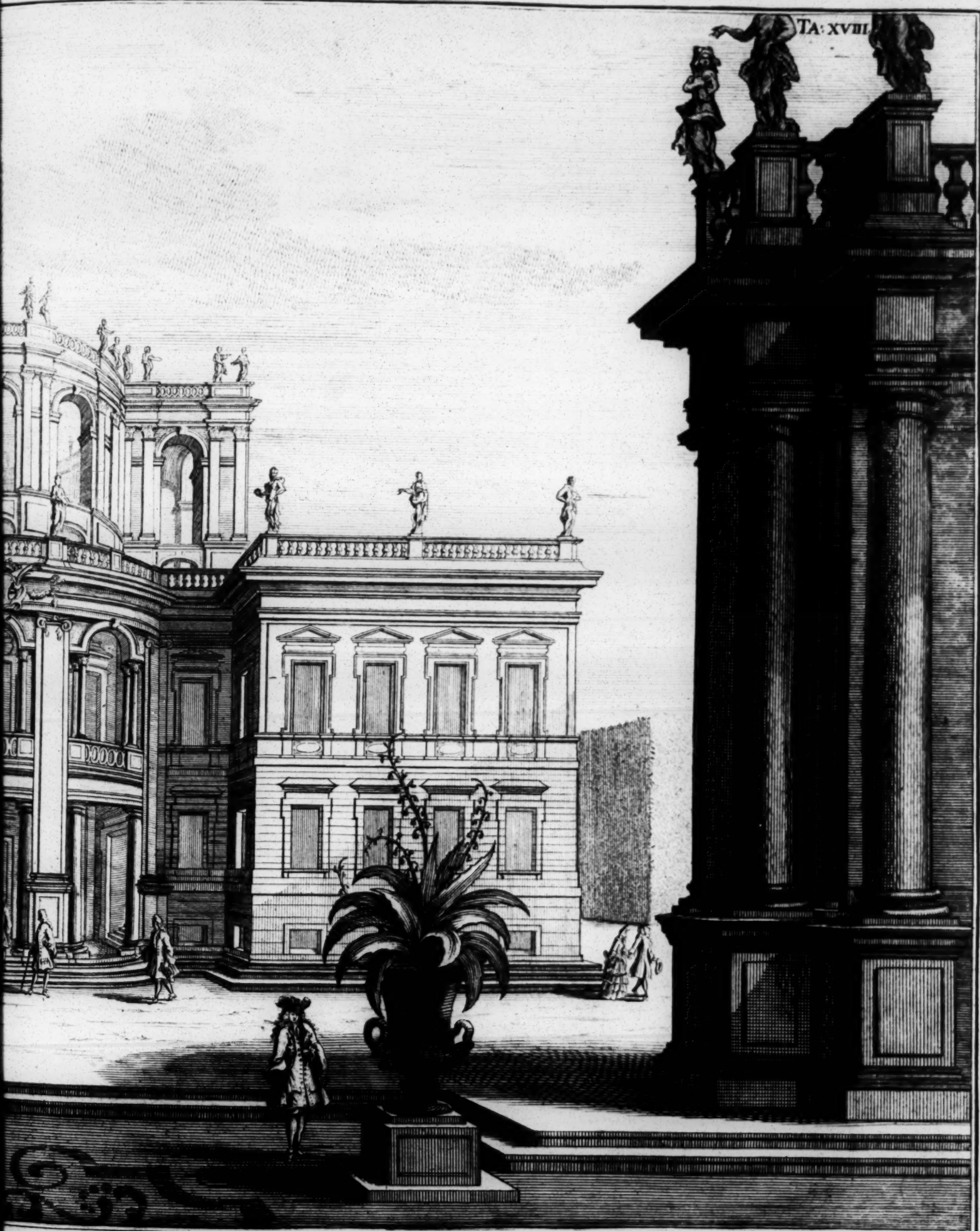
de l'invention et de l'ordonnation de J. B. Fischer d'Erlachen



Prospect eines Lust-Garten-Bebäu, so von mir
 Inventiret, gezeichnet und Grundriß davon gegeben
 worden, vor den K. K. in Wien.

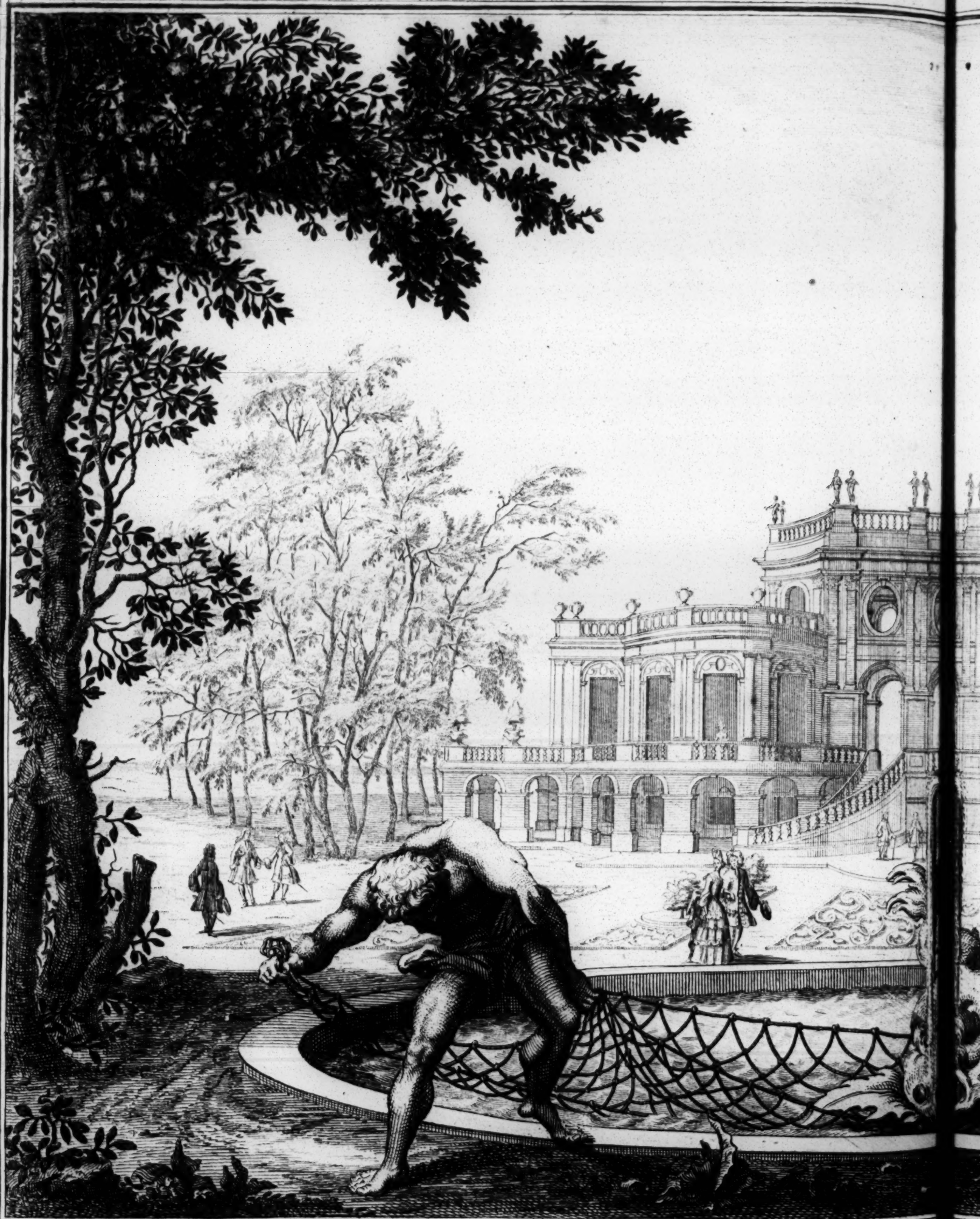
J. B. F. v. E. inventor et delin:

Cum Privilegio: S. M. C.



Vue D'une Maison de plaisance que j'ai
inventée et dont j'ai donné le plan et le des-
sein à Mons^r. * * * à Vienne.

par Majest.



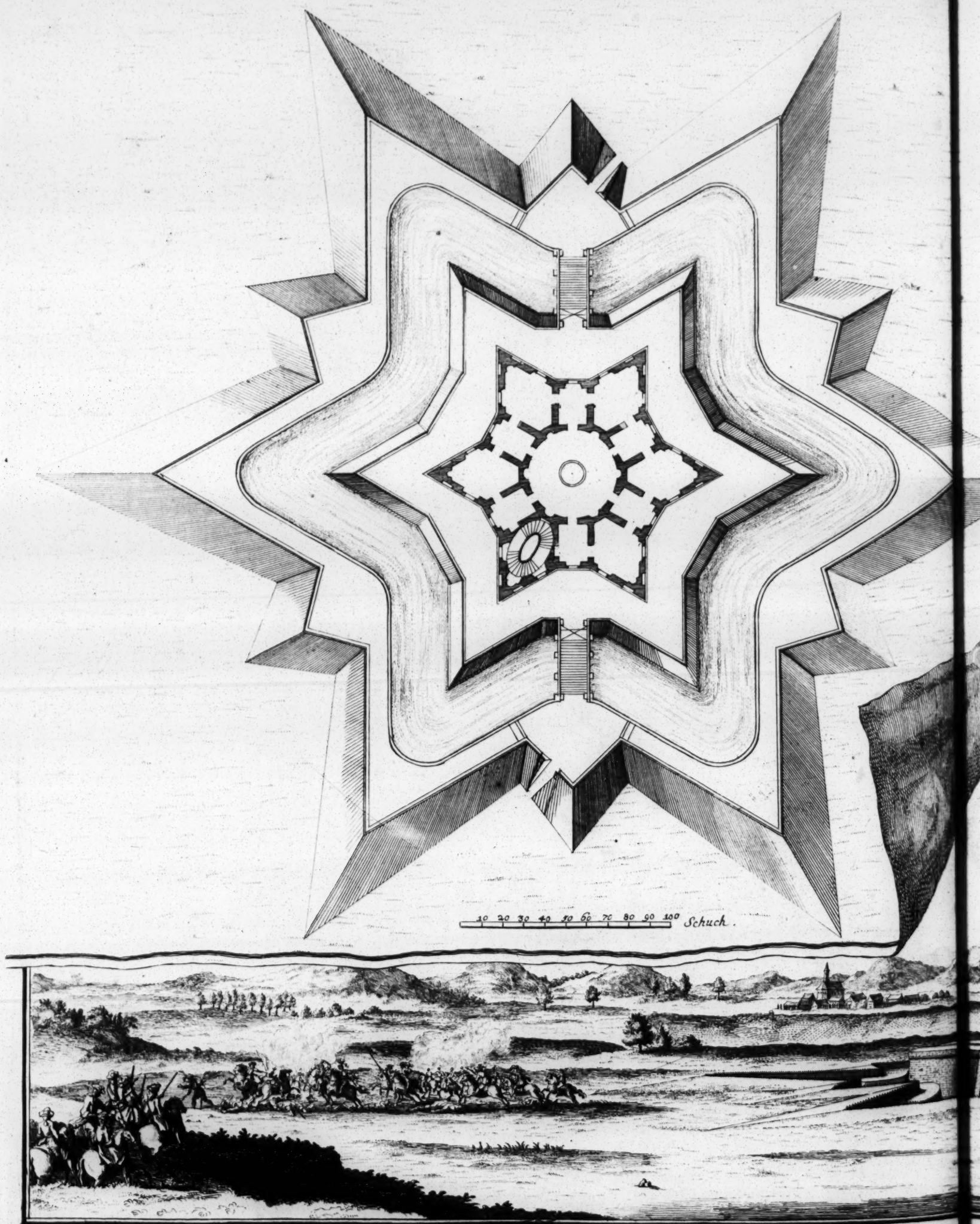
Prospect eines Garten-Gebäudes sambt einem
 Bassin; woran zwey frey gestellte Statuen ein von Kupfer
 gestricktes Netz ziehen.

J. B. Fischers v. Erlach delin et inven

C. B. S.



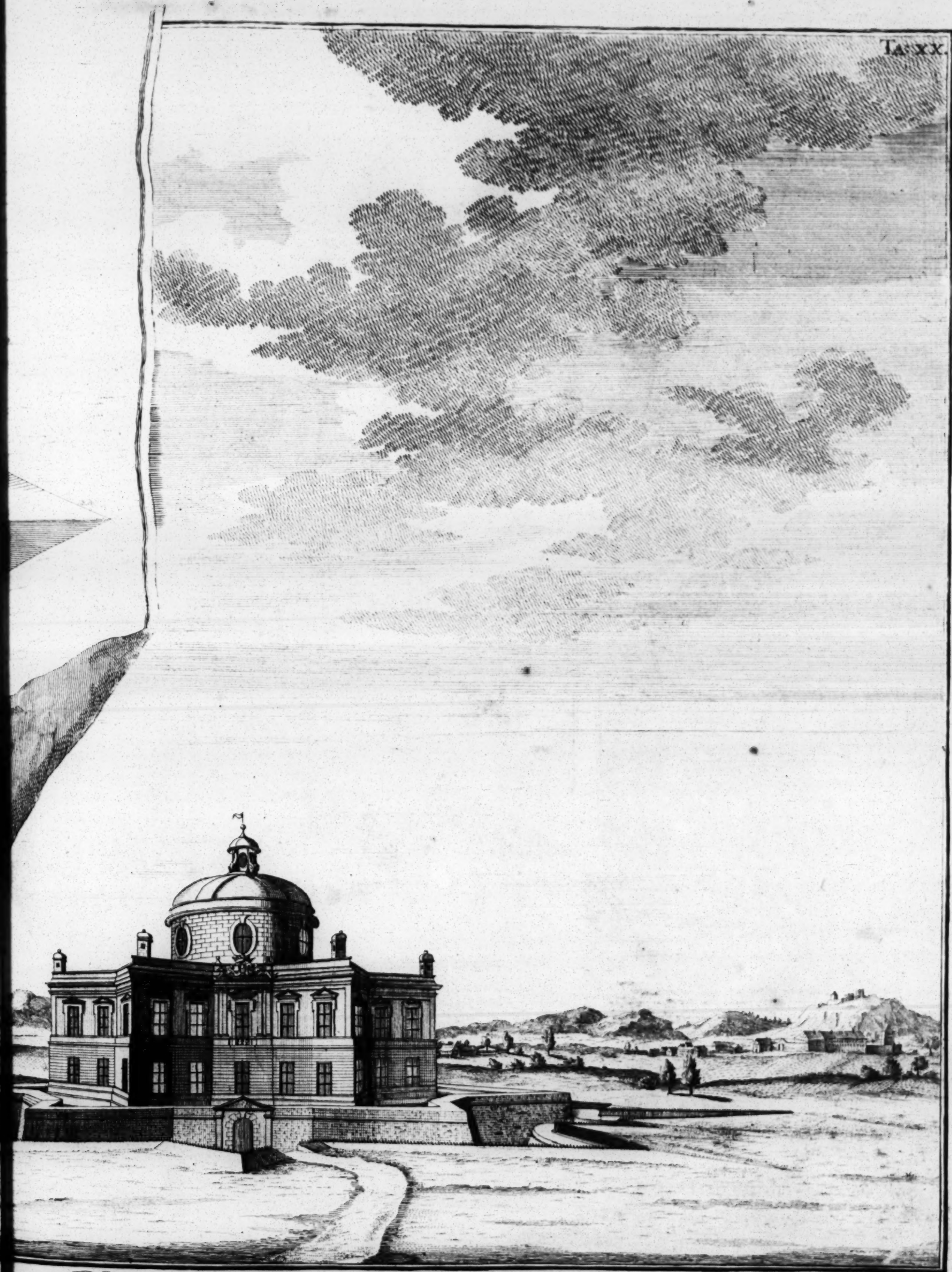
Vue d'une Maison de plaisance, avec un
 Bassin; où deux Statues sans piédestaux tirent des filets
 de fil de cuivre.



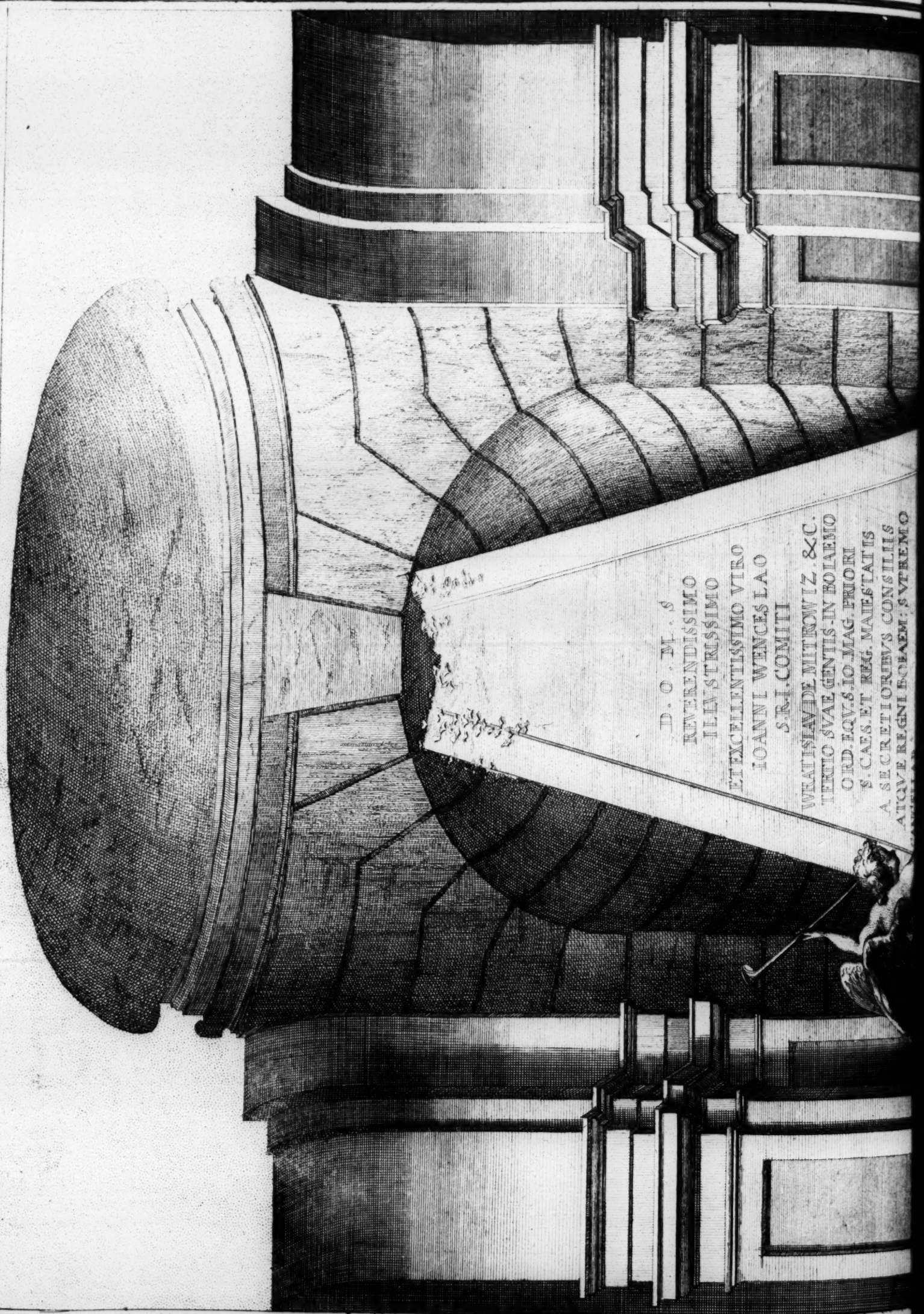
Grund-Riß, und Prospect eines Land-Bebäudes, welches wieder der
Anlauff einer Parthen zur defension dienen kan.

Inventée et dessinée par Jean Bern. Fischers f. Erl:

C. P. S. G. M.

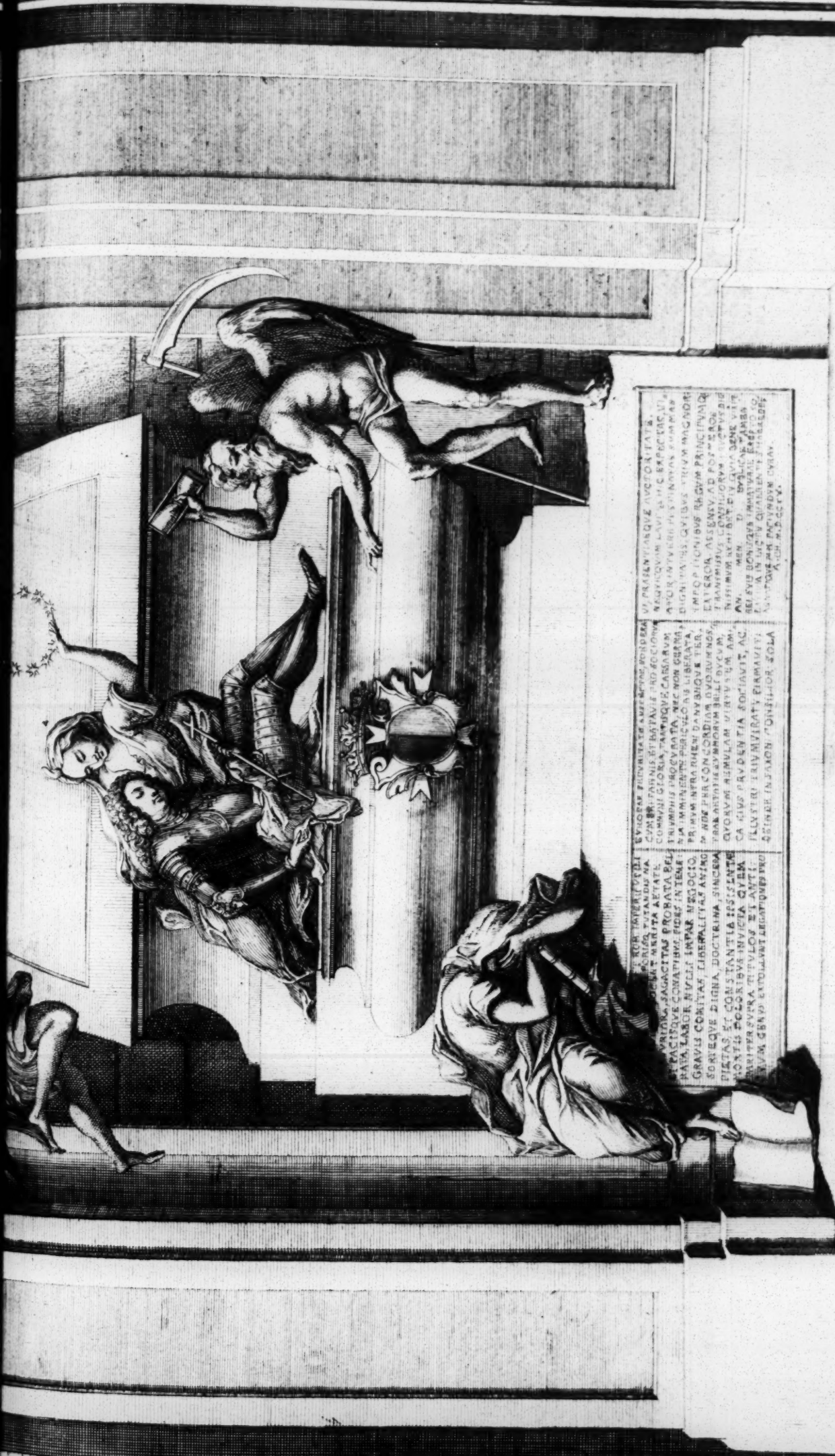


Plan et vüe d'une maison de Campagne, qui peut se
 defendre contre les attaques des parties.



D. O. M. S.
REVERENDISSIMO
ILLVSTRISSIMO
ET EXCELLENTISSIMO VIRO
IOANNI WENCESLAO
S. R. COMITI

WRATISLAVIÆ MITROWIZ. & C.
TERTIO SVAE GENTIS. IN BOLEMO
ORD. EQV. S. IO. MAG. PRIORI
S. CAES. ET REG. MAIESTATIS
A SECRETORIVS CONSILII
ATQVE REGNI BOHEM. SVPERMO



Grabmahl.

Ihrer Frey: Landt: Johann Wenzel Wratiss-
 lam von Mitrovitz, welches im Jahr 1714 in der Kirchen
 ben St. Jacob zu Prag durch Veranstellung Seines Schw-
 gers Hro. Frey: Grafen Leopold Schlik, König: böhm:
 Christen Landt: Herrn, aufgerichtet worden ist:
 I. B. H. h. 1714. in d. 2. d. 1714.

Monument

De seu son, Excellence Le Comte Wratislav de Mitro-
 witz, & erige dans L'Eglise de St. Jacques a Prague l'an
 1714, par les soins de son Beau frere S. E. Monseigneur le
 Comte Schlik Grand Chancelier de sa Majeste Imperia-
 le et Catholique pour le Royaume de Boheme.

INSTRUMENT

Original and Copy of the same
to be kept in the office of the
Recorder of Deeds

1771

1772

1773

1774

1775

1776

INSCRIPTIO OBELISCI

Cancellarii Supremi, nec non Generalis
Campi Mareschalli, inter sagatas artes
omnis eruditionis arbitri, Pragæ maximis impensis
posuit

FAMILIA WRATISLAVIANA.

Structuram excedentem Alitud. 30. Ped.
invenit & delineavit

DN. JOAN. BERNARD. FISCHERS
AB ERLACH

S. C. M. primus Architectus.

Breviorum hunc primum Titulum
volans Famæ statua inscribit Obelisco supra
Urnâ prominenti, quam alias inter Statuas
tegit ipsa Illustrissimi Defuncti cubantis
& moribundi imago.

D. O. M. S.
REVERENDISSIMO
ILLVSTRISSIMO
ET EXCELLENTISSIMO
VIRO

JOANNI WENCESLAO
S. R. I. COMITI
WRATISLAV DE MITROWIZ
&c.

TERTIO SVAE GENTIS IN BOIAEMO
ORD. EQV. S. IO. MAG. PRIORI
S. CAES. ET REG. MAIESTATIS*
A SECRETIORIBVS CONSILIIS
ATQVE REGNI BOIAEM. SVPREMO
CANCELLAR.

* In Genit. ut antiqua Marmora, AUGUSTI A STUDIIS.

Sequentia hæc Marmoris
continetur:

QVEM PARTIAE ET R
VTILITATIBVS
DOMI FORISQVE
NATVM F
DOCENT MERITA
MATVRITATE

SAGACITAS PROB
PACISQVE COM
FIDES INTER
LABOR NULLI IM
GRAVIS COM

LIBERALITAS AN
DIGN
DOCTRINA, SINC
ET CONSTAN
IPSIS LENTAE MORIS
INVICTA

QVEM PARITER V
LOS ET ANTIQV
NVS EXTOLV

LEGATIONES PRO
SECURITATE S
FOEDERA CVM
BATAVIS
PRO SOCIORVM COM
TANTISQVE CAESARIS
PROCVRATOR

NEC NON GERMANIA
PERICVLO BIS
PRIMVM INTRA
BIIQVE TEM

WRATISLAVIANI.

is infima Basi

ROM. IMPERII

S PVBL.

TVTANDIS

ISSE,

A AETATE

RA,

BATA BELLI

ATIBVS,

ERATA,

R NEGOCIO,

MITAS,

O SORTEQVE

RA PIETAS,

NTIA

S DOLORIBVS

VPRA TITV-

VVM GE-

LVNT

O EVROPAE

SCEPTAE

ITANNIS ET

S

VMNI GLORIA,

M TRIUMPHIS

TA,

A IMMINENTE

IBERATA,

HENI DANV-

MINOS

PER CONCORDIAM DVORVM NO-
STRAE AETATIS SVMMORVM
BELLI DVCVM,

QVORVM AEMVLAM VIRTV-
TEM AMICA EIVS PRV-
DENTIA SOCIAVIT,
AC ILLVSTRI TRIVMVIRATV
FIRMAVIT.

DEINDE IN SAXON. CONSILIOR.

SOLA VI,
PRAESENTIAEQVE AVTORI-
TATE.

NEQVICQVAM LAVDES HIC EX-
PECTAS, VIATOR.

INTVERE FESTINATAS SVMMAS
DIGNITATES

QVIBVS TRIVM MAGNOR. IMPP.
OPTIONIBVS,

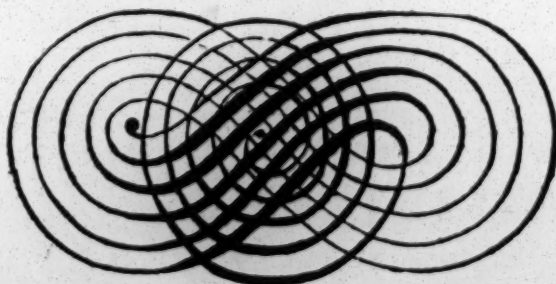
REGVM, PRINCIPVMQVE EXTEROR.
ASSENSV, AD POSTEROS
TRANSMISSVS CONSILIORVM
FRVCTVS

DIGNISSIMVM EXHIBET.

DIV, QVIA BENE, VIXIT AN. MEN. D.
PVBLICAE TAMEN REI, SVIS, BONISQVE
IMMATVRE EREPTO

SOLATIVM IN LVCTV QVAERENTES HAE-
REDES AGNATIQVE

M.H.FACIVNDVM CVRAV. A.CH. M. DCCXV.



WILLIAM L. L. L.

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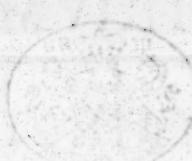
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The
FIFTH BOOK:
 Containing
THIRTEEN PLATES,
 of Ancient
EGYPTIAN, GRECIAN & ROMAN
URNS & VASES;

to which are added
 Some modern One's,
 partly invented by
THE AUTHOR.

Plate, I.

*The molten Sea, in the Temple of Solomon, very well deserves to be prefer'd before all other Vases. It was of 10. Germ. Ells Diameter, and consequently it's Circumference 30. The Height of it was 5. Ells, and the Thickness a Palm. It contain'd 2000. Bath; and was supported by 12. Oxen, facing the 4. Winds. Hiram, of the Tribe of Naphtali, and Native of the City of Tyre, was the excellent Workman, who, by Order of Solomon, finish'd this wonderfull Font. Kings 3. Ch. 7. Vid. Pag. 2. Notes (***)*

Plate, II.

Contains two Egyptian Vases, call'd,

- I. *Abdita Natura, vel Successio Temporis.*
 II. *Symbolum Aeternitatis.*

They were of *Porphyry*, of the Height of four Foot, & were preserved in the Gallery of *Mantua*, till 1630. when they were broke, at the Pillaging of that Place. *Queen Christina of Sweden* had the Model of them at *Rome*.

Plate, III.

Contains two Egyptian Vases, call'd,

- I. *The Worship of Isis.* II. *The Immortality of the Soul.*

These are likewise of *Porphyry* of the Height of four Palms. In the Year 1685. they were in the Possession of the *Marquess del Carpio, Viceroy of Naples.*

Plate, IV.

Four Egyptian Vases, which are in different Cabinets, call'd, I. HYDRIA CANOPICA, five NI-TIACA. II. SERAPIDIS MODIUS, five AQUAE MENSURA. III. VAS HORI INFANTIS, FILII OSIRIDIS & ISIDIS, five SOLIS & LUNÆ.

Plate, V.

Seven Egyptian Vases, viz. A. Two belonging to Cardinal Chigi: B. ISIS, of Agat, in the Form of a Canope, in the Imperial Cabinet. C. A VASE, in the Hands of Peter Bellori. D. ANUBIS, belonging to the Author. E. OSYRIS, the Original of which is likewise in the Possession of the Author. F. An Egyptian Urn, belonging to Francis Picchetti, a Neapolitan Architect.

Plate, VI.

Tombs of the ancient Greeks.

Plate, VII.

A fine Monument of white Marble.

The Accounts we have of this fine Monument learn us, that the *Imperial Court* is indebted for it to the Care of *Count Maximilian von Fugger*, Commander of the *Teutonic Order*; Who having had a Share in the Victory of *Le-pante*, was so curious to lay Hold of this Opportunity to visit the *Lesser Asia*. There it was he had the good Fortune to find this Tomb, in the Neighbourhood of *Ephesus*; Which Discovery has done no less Honour to his Memory, than the Advantage he had of fighting under

that renowned Captain, *John of Austria*; The *Basso Relievo* of this Urn, being no Way inferior to any Thing that may be term'd fine in whatever we have left of *Ancient Sculpture*, and besides giving Light to the *History of the Amazons*, which *Strabo* had no Reason to contest, had it not been for the fabulous Circumstances. The Country, from which this Monument was brought, sufficiently demonstrates, that it represents the *Amazons of the Sarmatian Asia*, who built *Ephesus*. But to say it is as ancient as the Time of their Government, the Workmanship, which seems to be of a more polite Age, won't allow. The *Sarmatian Caps & Axes*, which *Horace* calls *Amazonias secures*, are distinguishable in it. In the Description *Q. Curtius* gives of their Habits, the tuck'd up Gown agrees better with this Design, than the naked Bosom, & the Story of the Pap. The Combat represented on these two Sides, to which the other two Sides are conformable, preserves perhaps the Memory of the Advantage gain'd upon the *Amazons* by *Theseus*; As the *Greeks*, according to *Pausanias*, thought it an Honour to them to represent this Victory in the Temple of *Jupiter Olympius*.

Plate, VIII.

Two Grecian Vases; I. The VASE of the *BACCHANTES*. II. The VASE of the *MARITIME GODS*; together with a View of the Temple of the good Gods at *Athens*.

Plate, IX.

Two Roman Vases; I. *CLEOPATRA'S VASE*. II. The VASE of *VICTORY*; together with a View of the Temple of the good Gods on Mount *Aventino*.

Plate, X.

Two Grecian Vases of Marble, in the Chamber of Antiquities at *Munchen*, one of which was dedicated to the *THEATER*, & the other to *ÆSCULAPIUS*; together with the Plan of a Pleasure-house.

Plate, XI.

Two Vases, one dedicated to the Goddess *GALATEA*, and the other to the *SEA-TRITONS*.

Plate, XII.

A View of a Building, at the End of the Garden, belonging to *Count Lichtenstein* at *Vienna*, as first invented and design'd by the Author: Together with two Vases. I. The VASE of *CERES*. II. The VASE of the *SUN*.

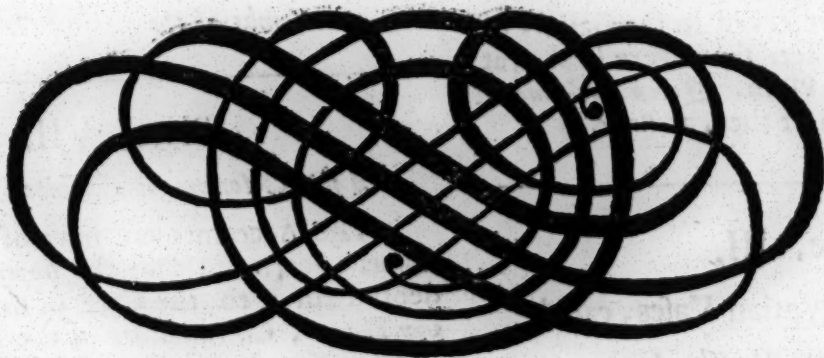
Plate, XIII.

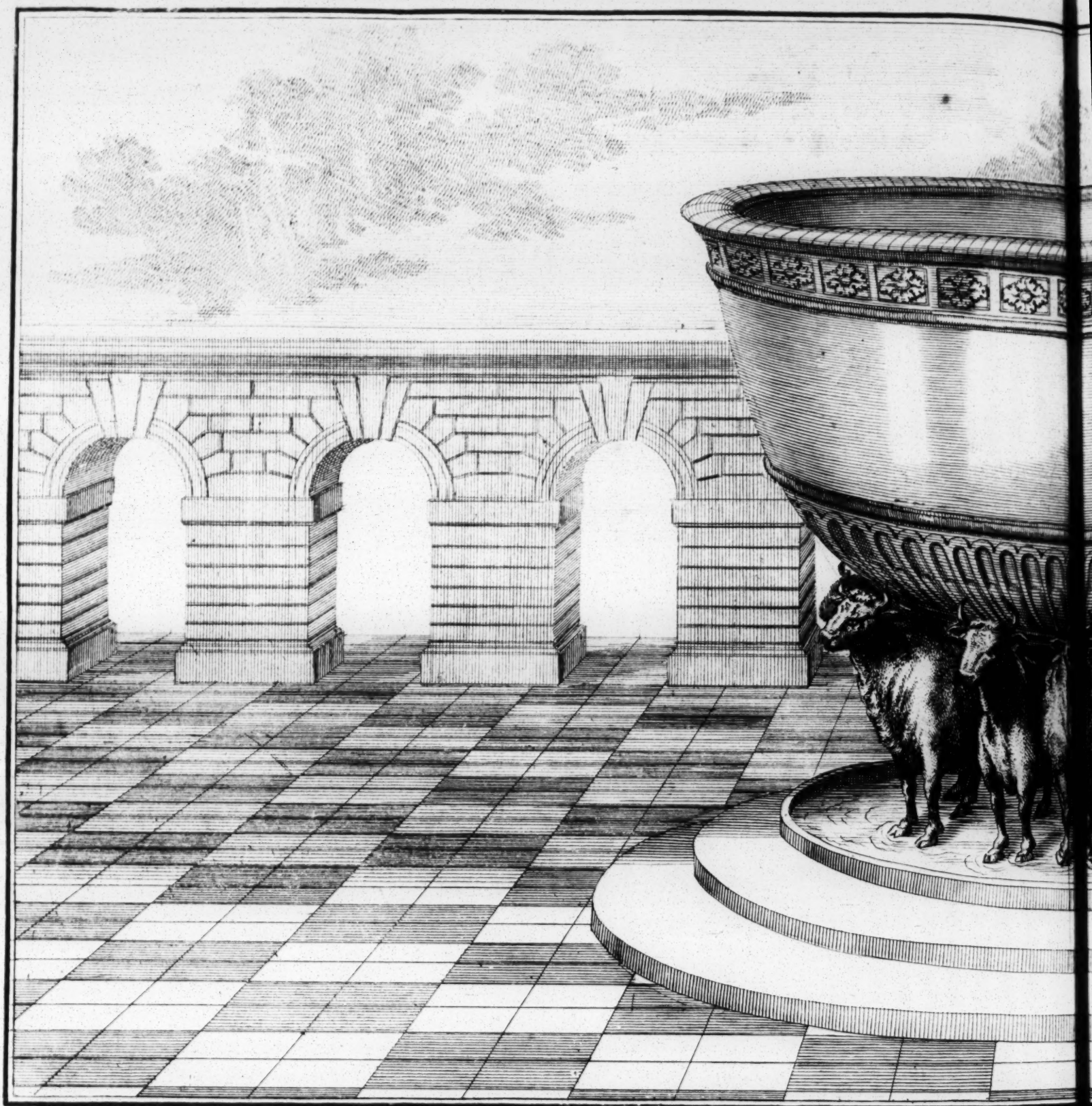
Two Vases; I. Of *NEPTUNE*, II. Of *HERCULES*.

End of the 5. & last Book.

ERRATA.

Preface, Pag. 2. Line, 5. read *clear*. Pag. 2. Notes (**) Line, 1. read *French Translation*. Pag. 4. Notes (†) Line, 2. read *other*. Pag. 7. Col. 1. Line, 26. read *floribus*. Line 29. read, *Quaternæ*. Line, 36. read *quilibet pedem*. & Line, 58. read *Amazonas*. Col. 2. Line 28. read *Pliny has left us*, & del. of it. Pag. 11. Col. 1. Line, 42. read *nicely*. & Line 54. read *Account*. Pag. 20. Col. 1. Line 53. & 56. read *is inst. of was*. Pag. 21. Col. 1. Line, 14. read *the*. Pag. 23. Col. 1. Line 7. read *Architecture*.





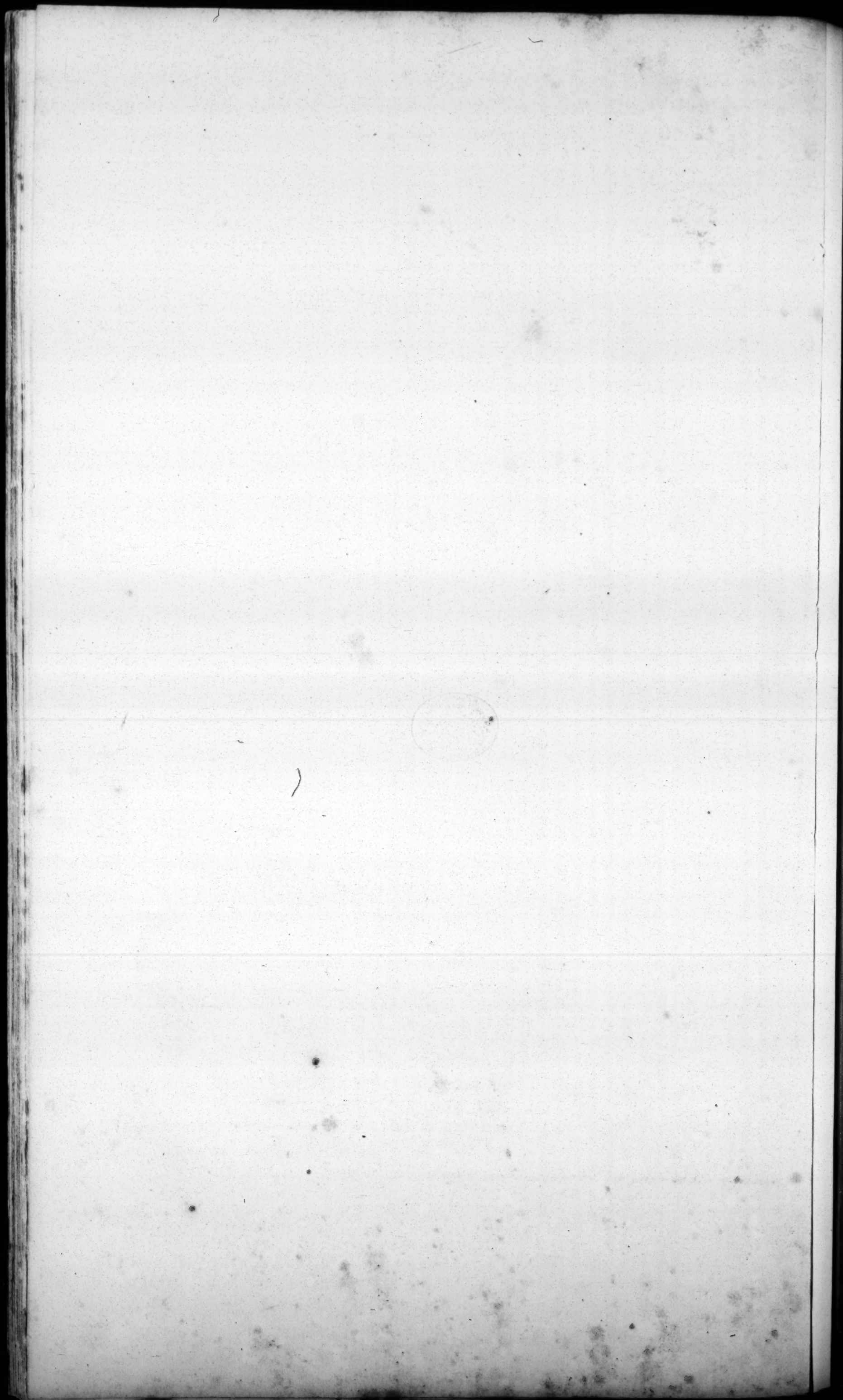
Das metallene Meer in dem Tempel Salomonis
 verdienet vor alle Gefäße den Vordzug. Dessen Diameter
 war von 10 El.; und also der Umfang ungefähr von 30
 El.; die Höhe von 5 El.; die Dicke einer Hand breit.
 Hielte in sich 2000 Bath. Es ruhet auf 12 nach
 den 4 Winden auswerts gerichteten Rindern.
 Diesen wunderns-würdigen Guß hat, auf des weisen
 Salomonis Anordnung, zu Stande gebracht Hiram
 von Herkunft aus dem Stam Naphthali, von
 Geburt aus der Stadt Tyrus. 3. Buch der Kön. 7.

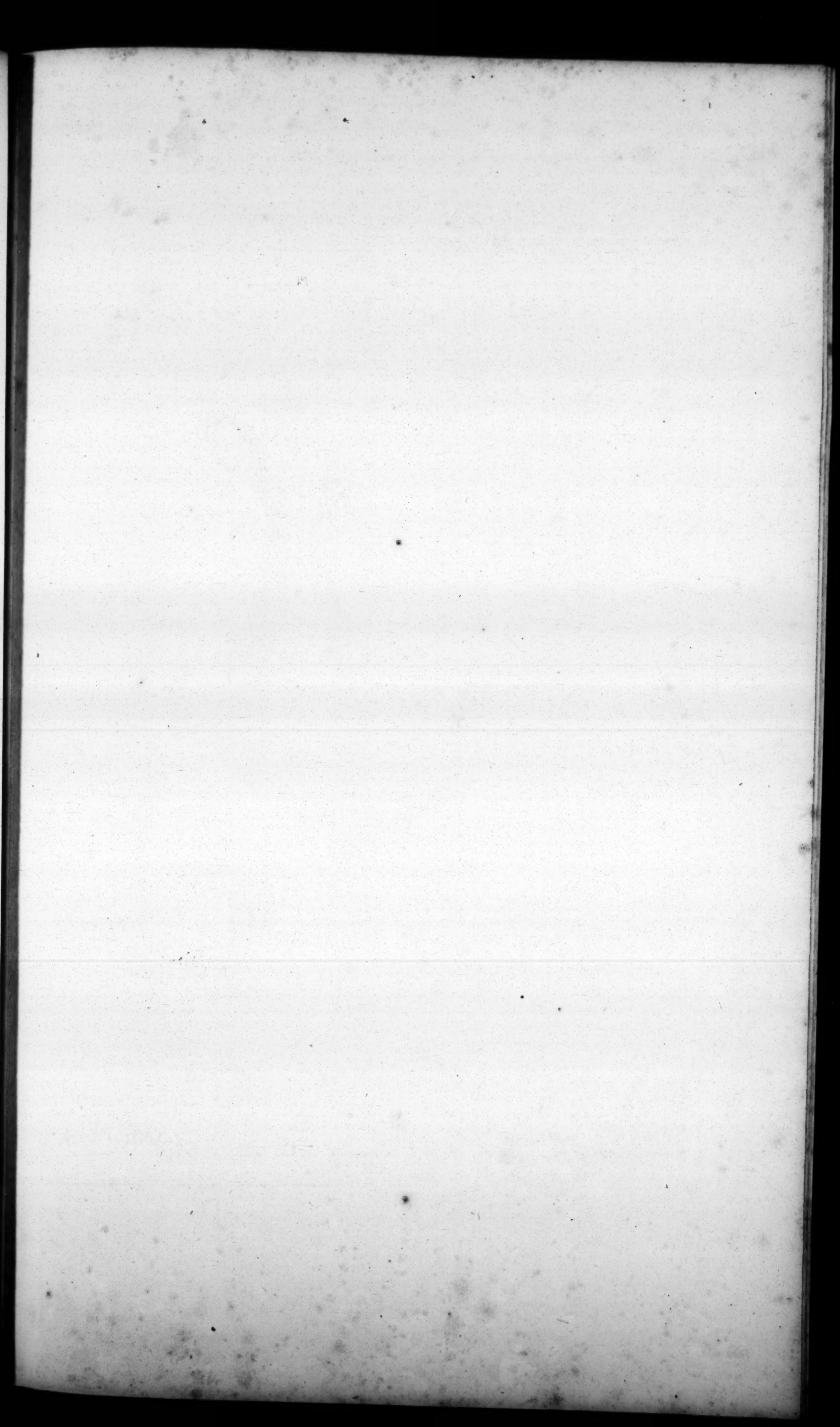
J. B. F. v. C. delin.

Cum Privilegio Sa.

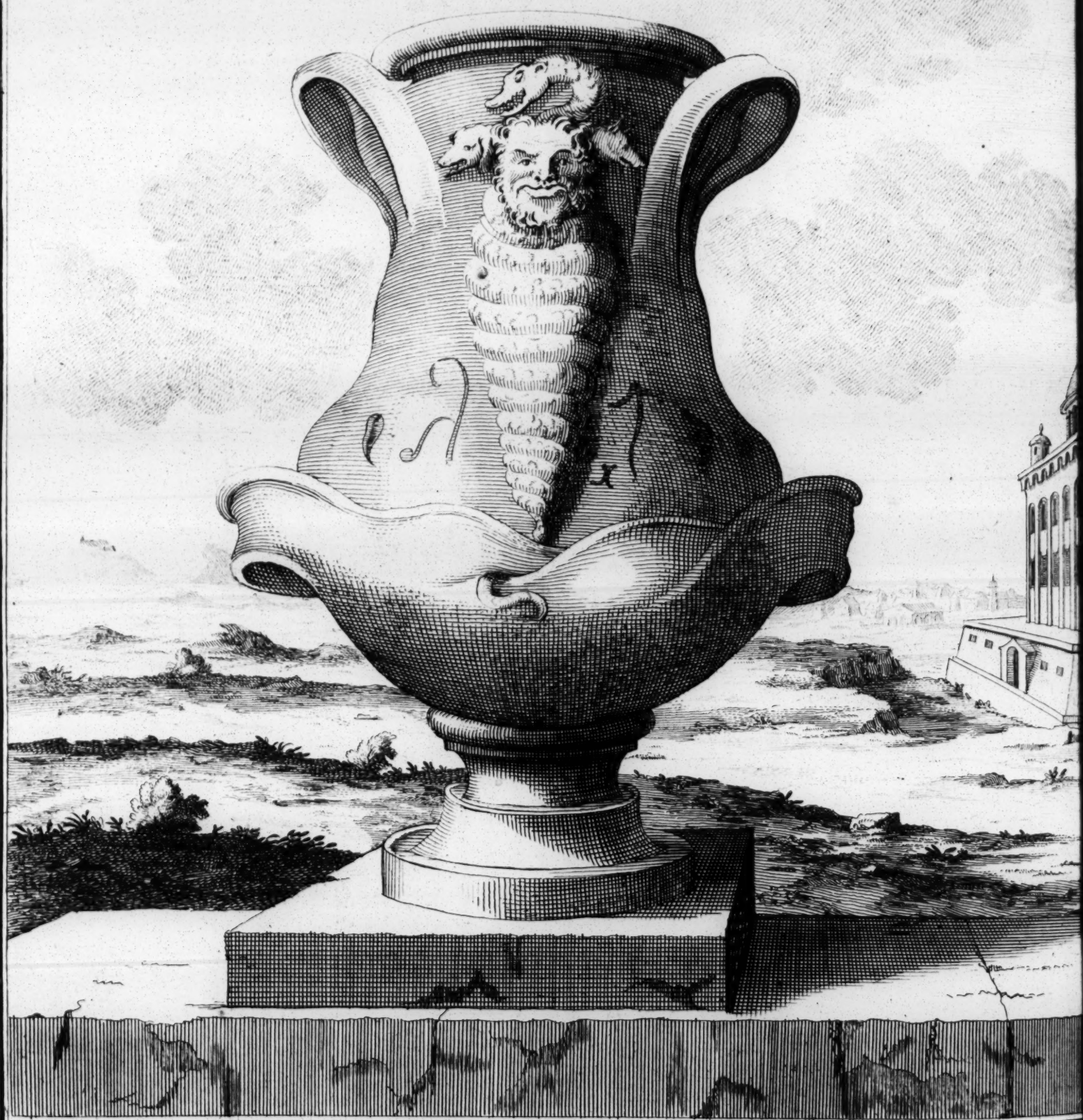


La mer de Metal dans le Temple de Salomon
 merite la preference sur tous les autres Vases.
 Elle avoit dix aunes de Diametre, de sorte que sa cir-
 conference en comprenoit environ trente. Sa hauteur
 étoit de cinq aunes, et son epaisseur d'une paume. Elle con-
 tenoit 2000 Bath. Douze Taureaux tournez vers les 4 Vents
 cardinaux la soutenoient. Hiram, qui tiroit son Origine
 de la Tribu de Naphthali, et sa naissance de la Ville
 de Tyr, fut par l'Ordre de Salomon l'excellent Ouvrier
 de cette merveilleuse fonte. Liv. 3. des Rois chap. 7.





ABDITA NATVRÆ
vel
SVCCÉSSIO TEMPORIS .



Zwen Ägyptische gefäs von Porphir, vier Schüe hoch,
welche in der Gallerie zu Mantua gestanden, aber A. 1630. in
der Blünderung zerschlagen worden. welche Abriß die Königin
Christina aus Schweden in Rom davon hatte .

J. B. F. i. E. d.

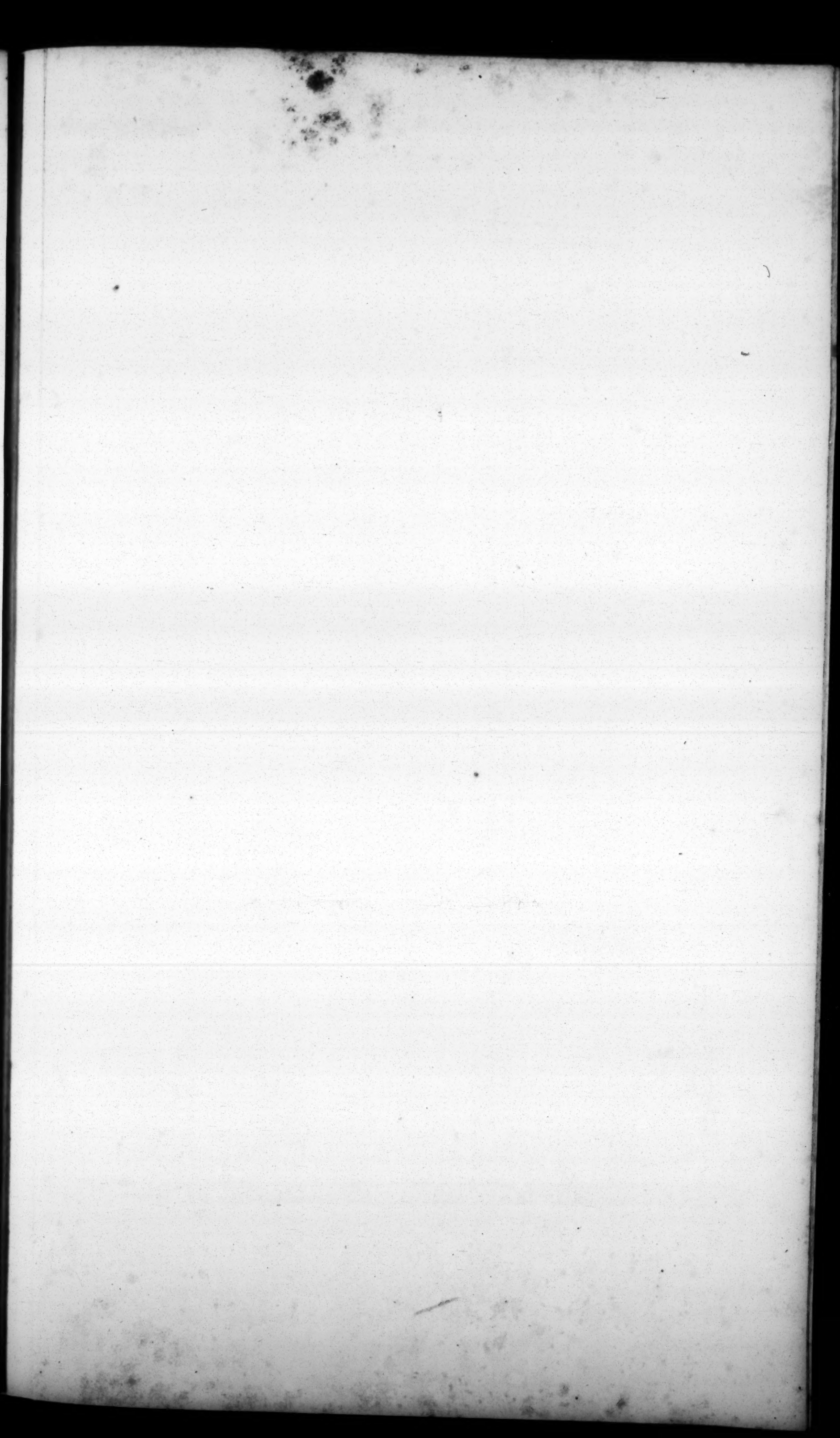
C. C. S. C.

SYMBOLVM ÆTERNITATIS

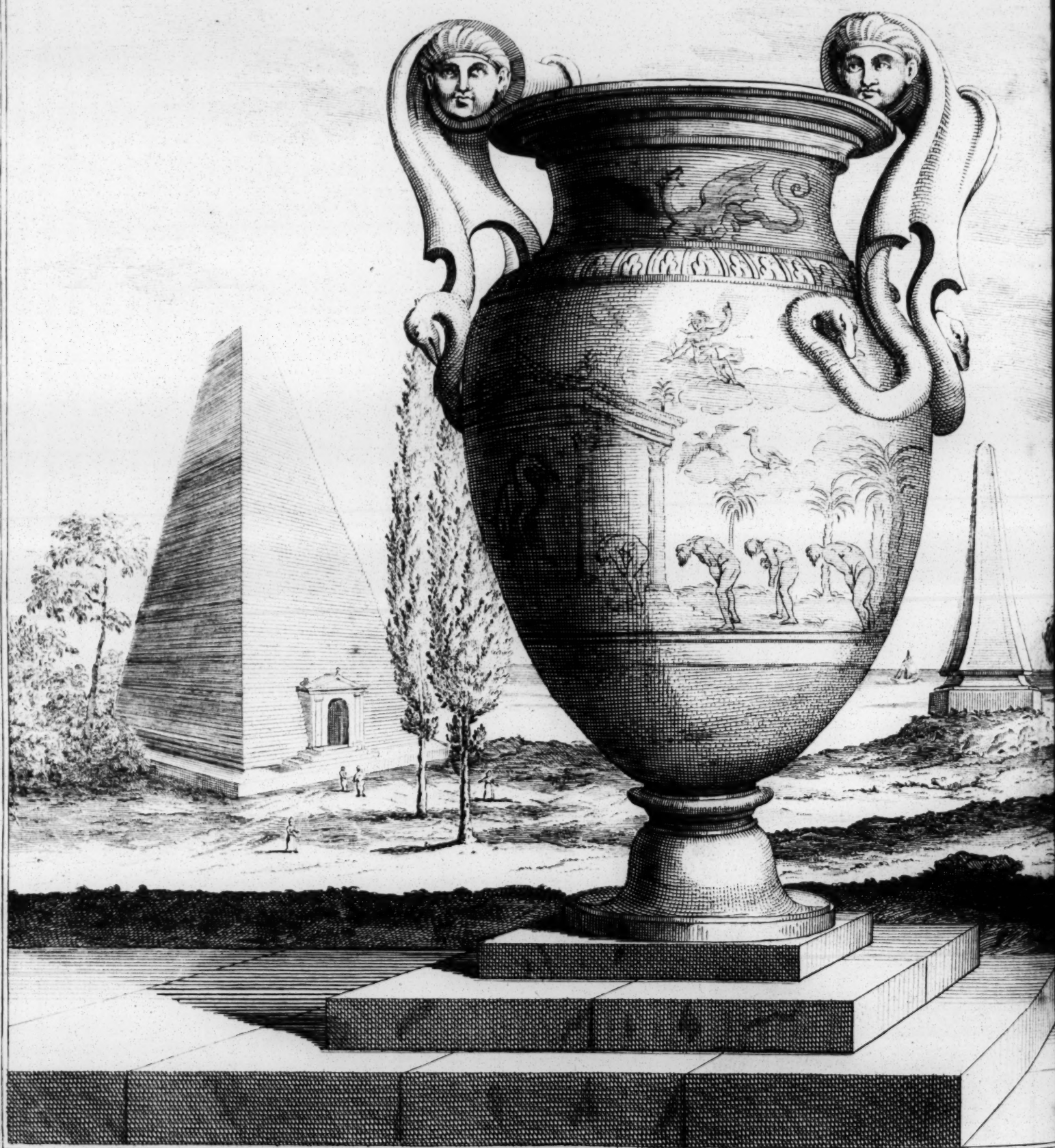
No. 2.



Deux Vases Egiptiens de porphyre hauts de quatre
 pies, qui estoient dans la gallerie de Mantoue, cassés en suite
 par le pillage l'an 1630. dont la Reine Christine de Suede
 a eu le modele a Rome.



Culte d'Ibis.



*Zwey Egyptische Gefäße von Porphyir Vier Spannen
hoch, dem Marches del Carpio Vice-
König von Napoli gehörig. A. 1085.*

J. B. F. & C.

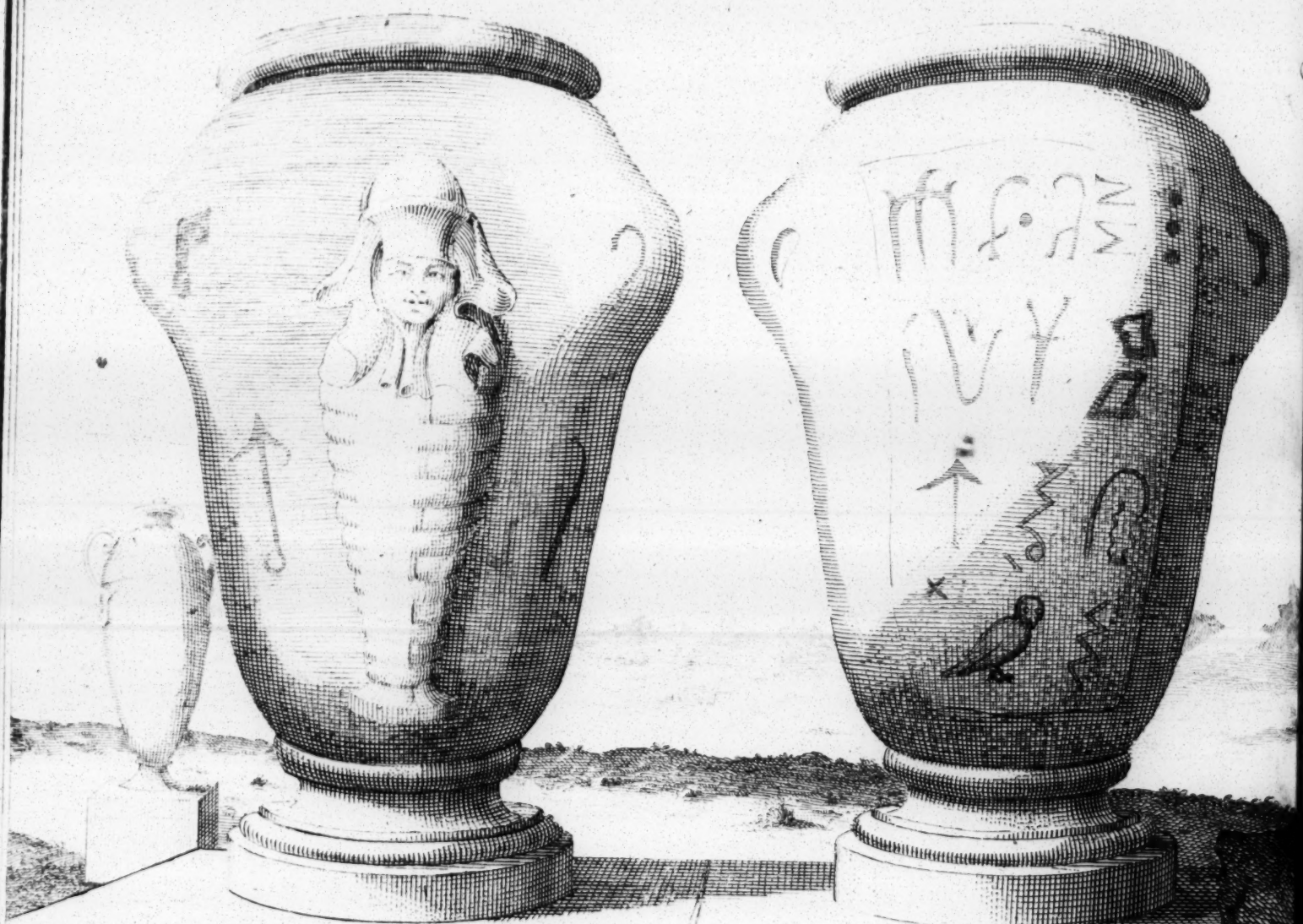
C. B.

L'Immortalité de l'Âme



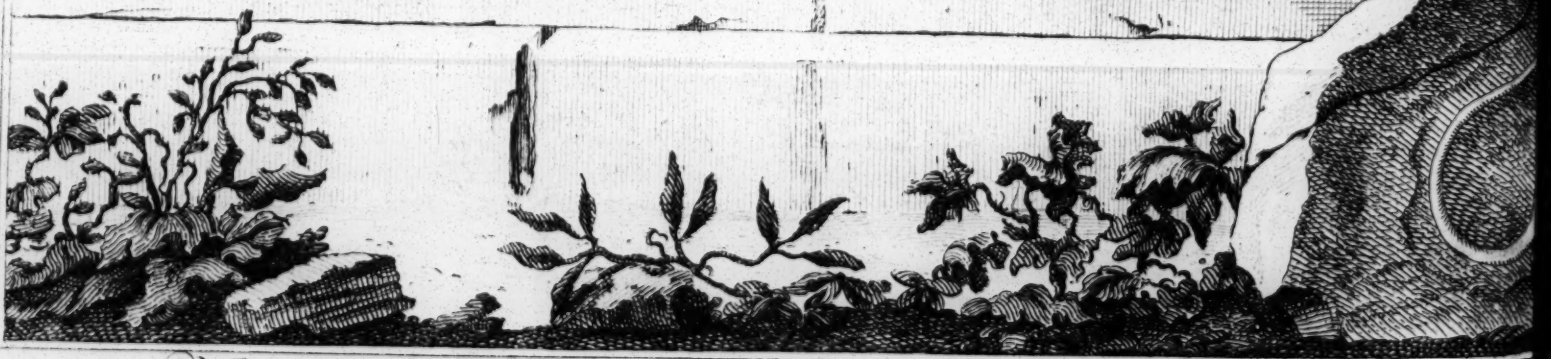
*Deux Vases de Porphyre Égyptiens hauts de
quatre Palmes, appartenans au Marquis del
Carpio Viceroy de Naples.*

Hydria Canopica, sive Niliaca



Vorderestheil.

Hinderestheil.



*Ägyptische Vasen, aus unterschiedlichen Antiquität-
Sammlern zusammen getragen.*

J. B. F. & C. del.

CC.

*Vas Hori infantis, filij Osiridis et
Isidis, sive Solis et Lunæ .*

*rapidis Modius sive
Aquæ Mensura*



*Vases Egyptiens Antiques dessinés dans
divers Cabinets .*

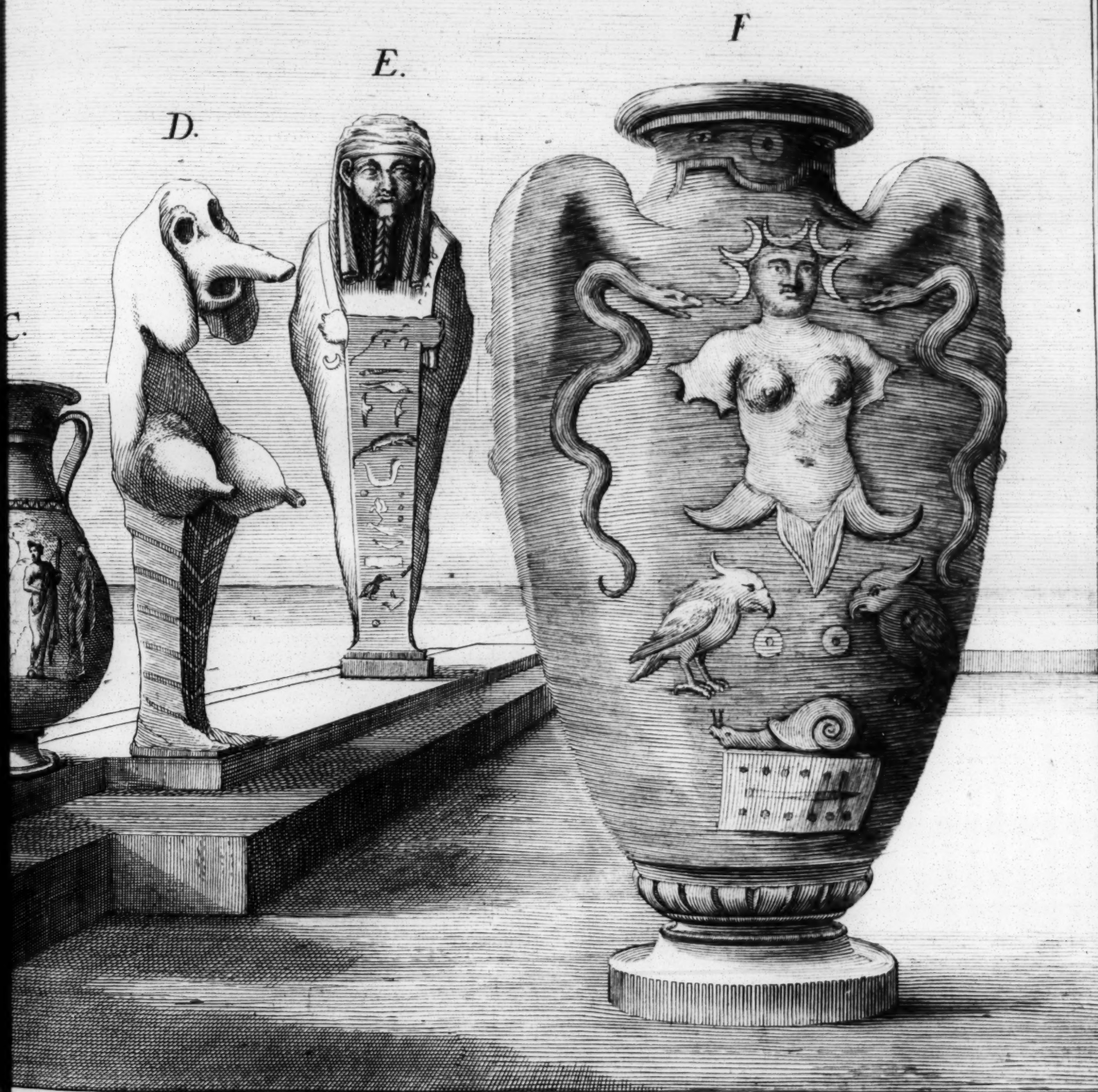




- A. Egyptische Vasen des Cardinals Chigi.
 B. Isis von Agath in gestalt eines Canopi, aus der Kaiserl. Schatz Kammer.
 C. Egyptisches Vase Petri Bellori.
 D. Anubis des Aüthoris.
 E. Osiris wovon der Author gleich-fals das original hat.
 F. Egyptische Urne von Francesco Pichetti Napolitanischen Architecto.

J. B. F. v. E. delin.

Cum Privilegio Sacrae



- A. Vases Égyptiens du Cardinal Chigi.
 B. Isis d'Agathe en forme de Canope, du Cabinet Imperial.
 C. Vase Égyptien de Pierre Belleri.
 D. Anubis de l'Auteur.
 E. Osiris, dont l'Auteur possède de même l'original.
 F. Urne Égyptienne de François Pichetti, Architecte Napolitain.
 Carl. de la Haye Sculp.





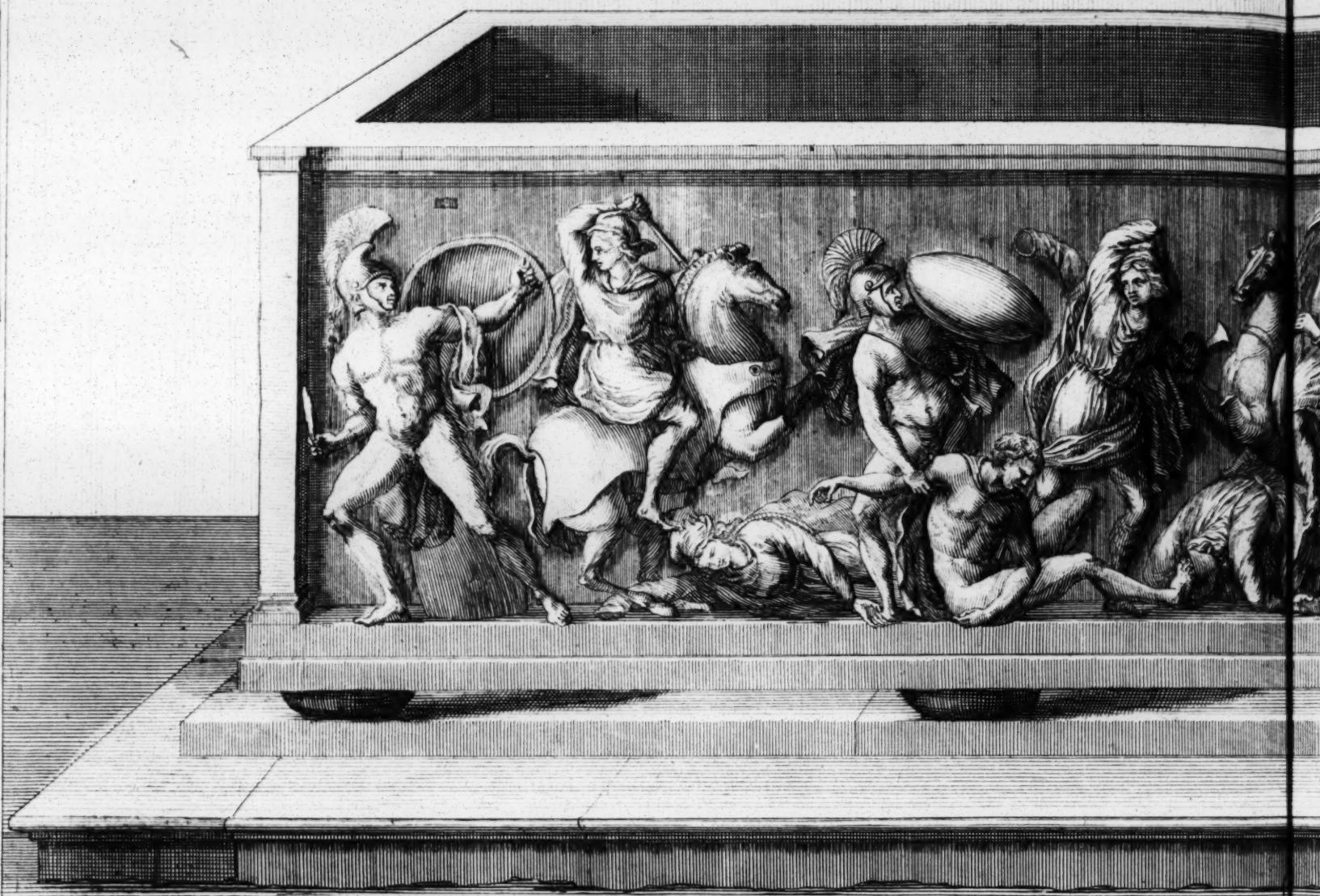
Herliche Begräbnis der Alten Griechen.



Tombeaux Des Anciens Grecs .



MONIMENTUM SEPULCRUM
 VETUSTATE NON MINUS SANCTUM, QUAM OPUS
 VIDIMUS, ANTIQUÆ ARTIS ÆMULÔ PERFECTUM, QUI
 AUGUSTI SÆCULO AD LUCEM ASPICIENDAM REVOCATUM
 DOBONENSIS PORTICU, IN QUÂ PRO TEMPORIS

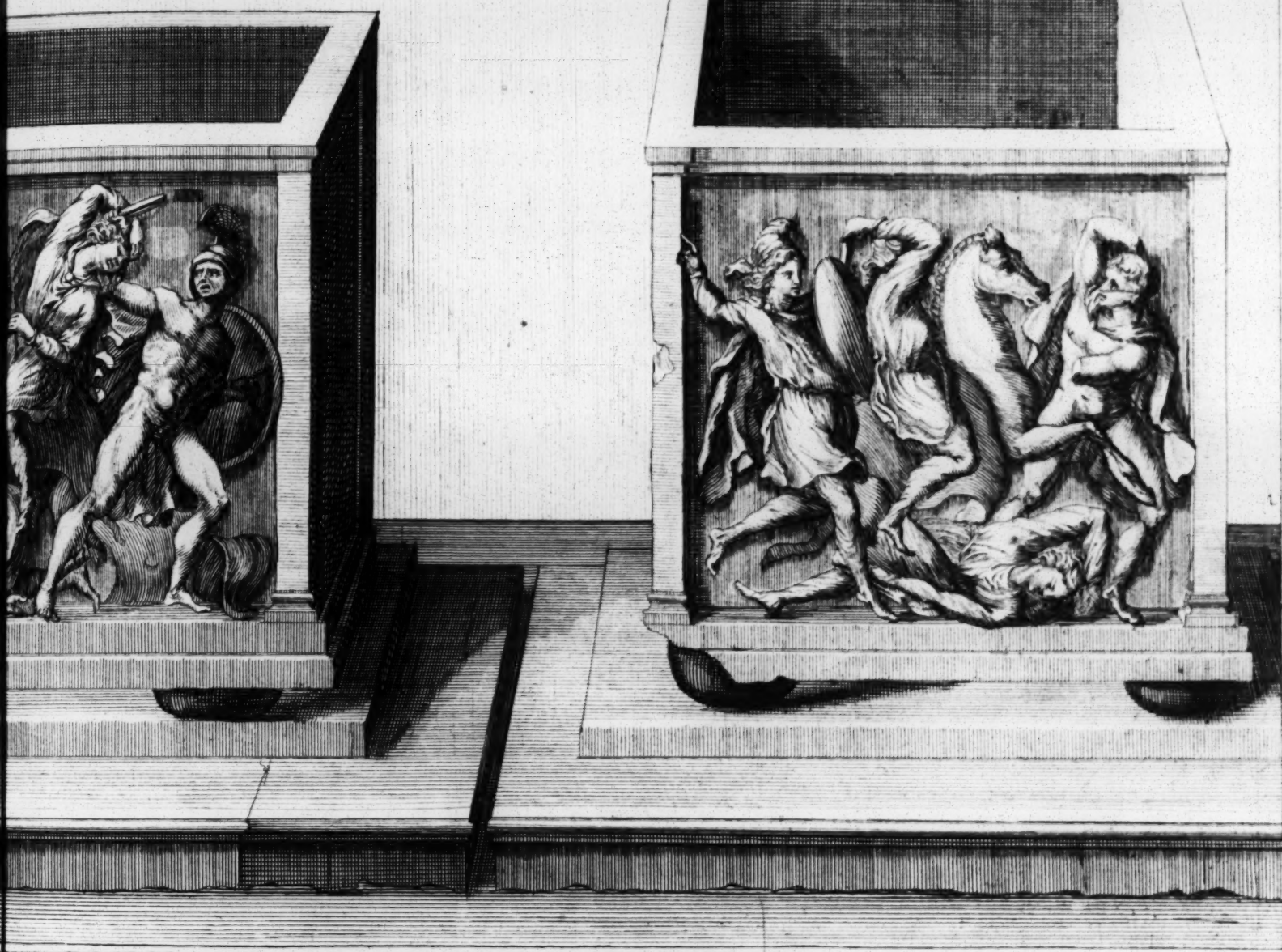


Les avis que l'on a de ce beau monument de marbre blanc, nous apprennent, que la Cour Imperiale le doit aux soins du Comte Maximilien de Fugger, Commendeur de l'ordre Teutonique; Lequel aiant eû part à la victoire de Lepante, ne manqua pas de curiosité pour faire à cette occasion un tour dans l'Asie mineure. Où il eût le bonheur de trouver ce tombeau dans les environs d'Ephèse. Decouverte, qui ne fait pas moins d'honneur à sa memoire, que l'avantage qu'il eût de combattre sous le grand Capitaine Jean d'Autriche. Puisque les bas-reliefs de cette Urne ne cedent en rien à ce que la Sculpture antique nous a laissé de plus beau, et qu'à côté la correction du dessein ils éclaircissent l'Histoire des Amazones, que Strabon n'a eû raison de contester que pour les circonstances

JLCHRALE .

No. 7.

PERE ANAGLYPTICÔ, OMNIS, QUAM
GNUMQUE, QUOD NOVO HOC
CETUR EX EA, PALATII CÆSAREI VIN-
POSITUM EST.



fabuleuses. La contrée, d'où on a apporté ce monument, marque assez qu'il représente les Amazones de l'Asie Sarmatique, qui ont bâti Ephèse. Mais de dire qu'il leur appartient du tems de leur regne, c'est ce que l'art de l'ouvrage, témoin d'un siècle plus poli, ne permet pas. On ne laisse pas d'y reconnoître les bonnets Sarmatiques, et les hâches, qu'Horace appelle *Amazonias secures*. Dans la description que L. Curce fait de leurs habits la robe trousseée s'accorde mieux avec le dessein que le sein decouvert et le comte de la mamelle. Le combat, que représentent ces deux côtés semblables aux deux autres, conserve peut-être la memoire de l'avantage, que Thesee emporta sur les Amazones. Comme les Grecs se sont déjà fait honneur, au rapport de Pausanias, de représenter cette victoire dans le temple de Jupiter Olympien.



Vase de Bacchantes



Zwei Griechische Vases, und der Tempel der Guten
Götter genant, so zu Athen gestanden.

J. B. F. v. E. delineavit

Cum Privilegio Sac. C.

Vase de Dieux marins



Deux Vases Grecs, et le Temple des Bons-
Dieux à Athenes.

Vase de Cleopatre.



Zwei Römische Gefäße und der Tempel der guten Götter, welcher
auf dem Berg Aventino gestanden.

J. B. F. v. E. del.

C. P. S. C. M.

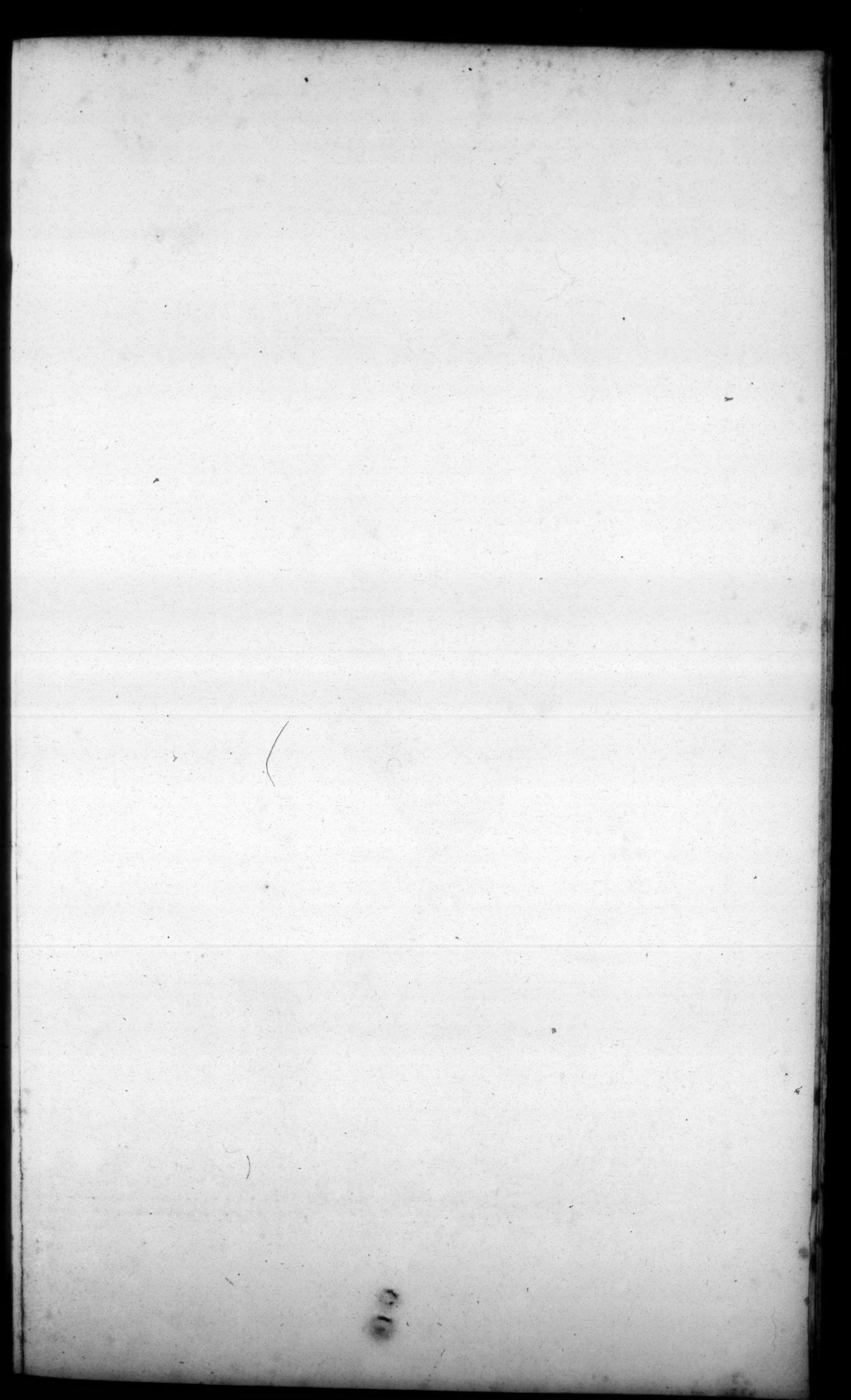
Vase de la Victoire.

No 9



*Deux Vases Romains et le Temple de Bons Dieux
qui étoient sur la montagne d'Aventino.*





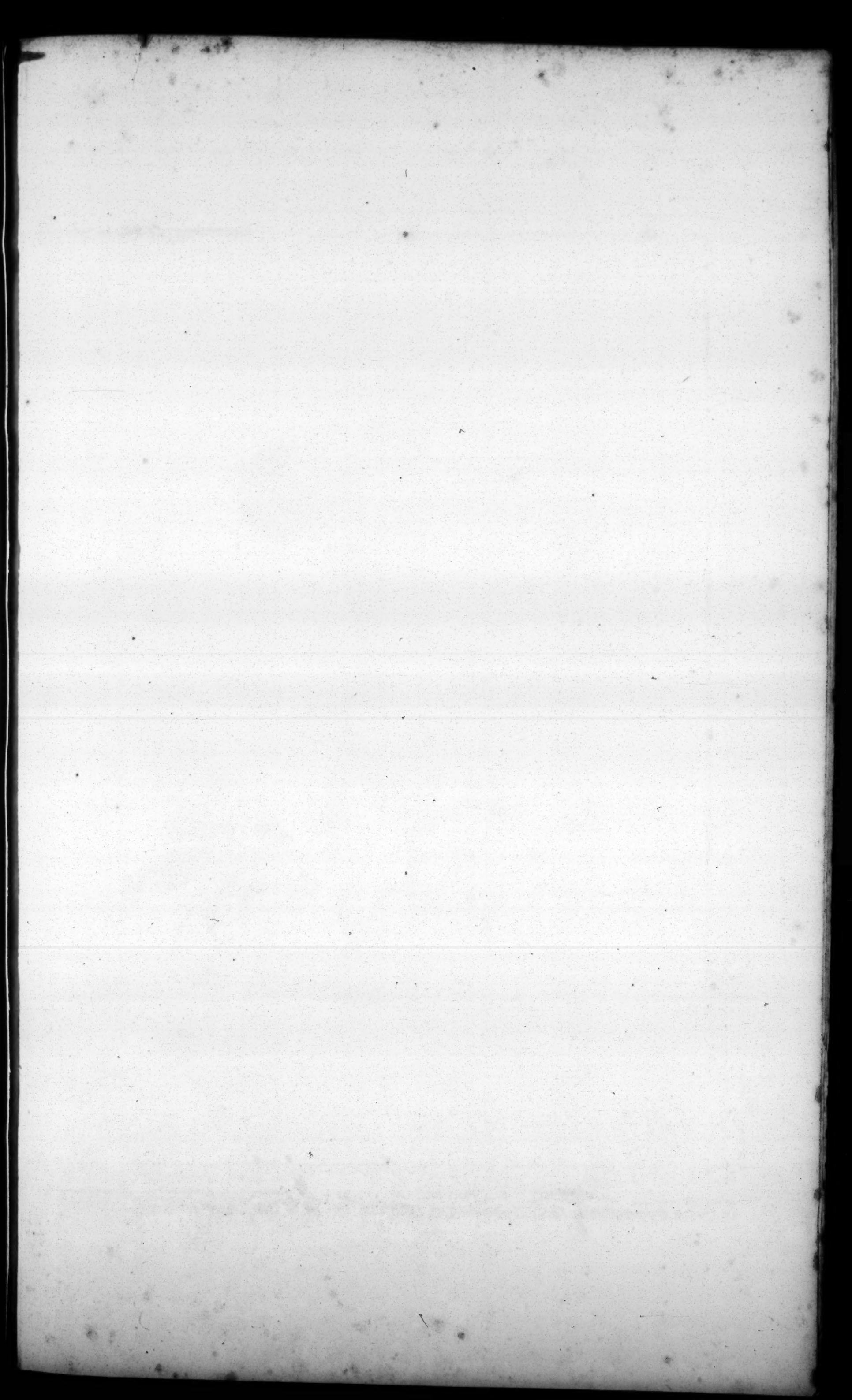


Zwey Griechische Gefäße, deren eines den Ludis Scenicis, das andere dem Esculapio gewiedmet, beyde von Marmor aus dem Antiquiteten-Saal zu München. Samt einem Entwurff eines Lust- Gebäudes.



Deux Vases Grecs de Marbre dans la Sale des antiques
à Munchen; Dont l'un est dedié au Theatre, l'autre à
Esculape. Avec un projet d'une Maison de plaisance.







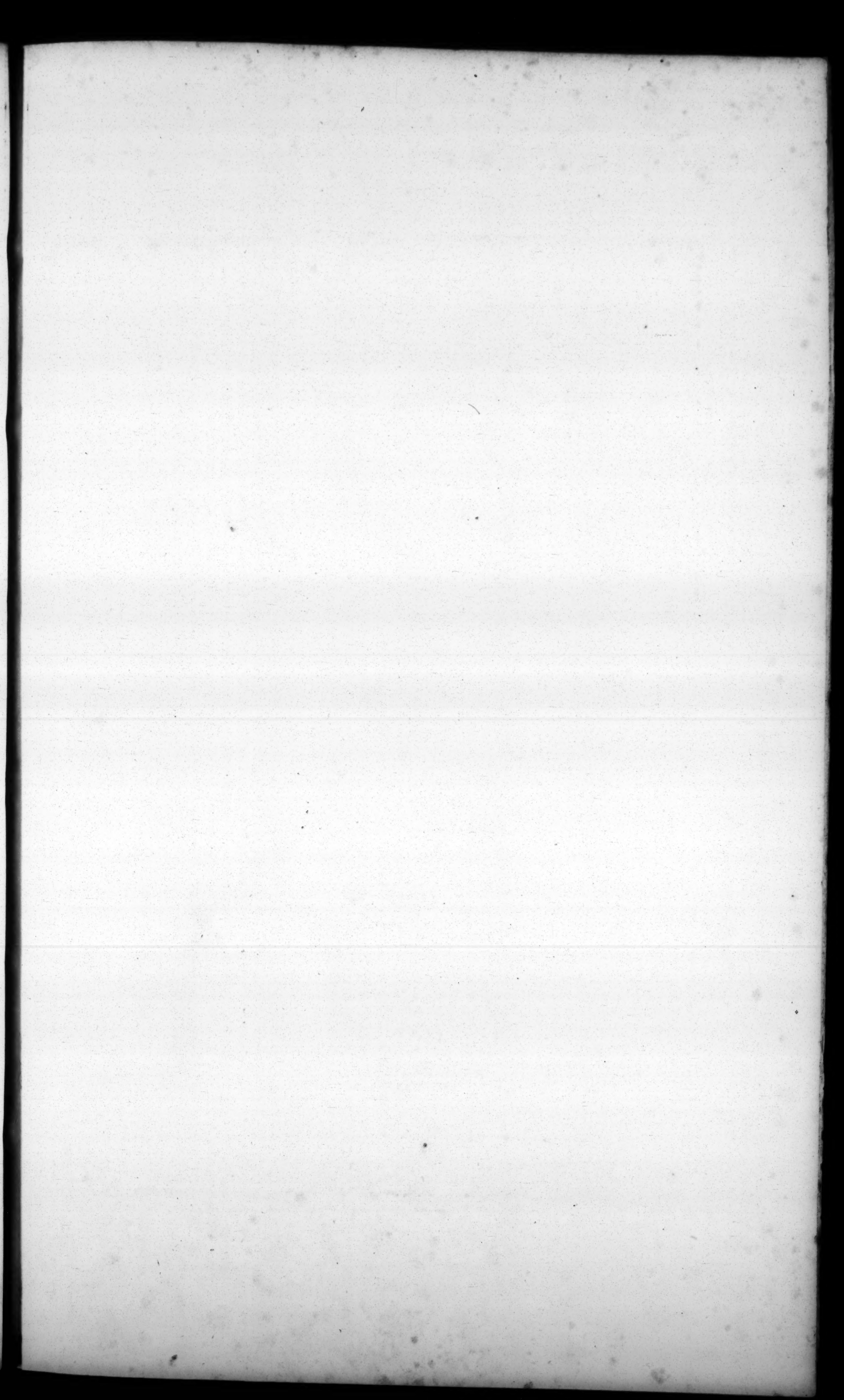
Ein Gefäß, so der Göttin Galathea gewidmet.
 Un Vase qui est dédié à la Déesse Galatée.

J. B. F. v. E. inven.

C. P. S. C.



Dießer aber denen so genanten Meer-Tritonen .
 Et celui-ci aux Tritons de la mer .

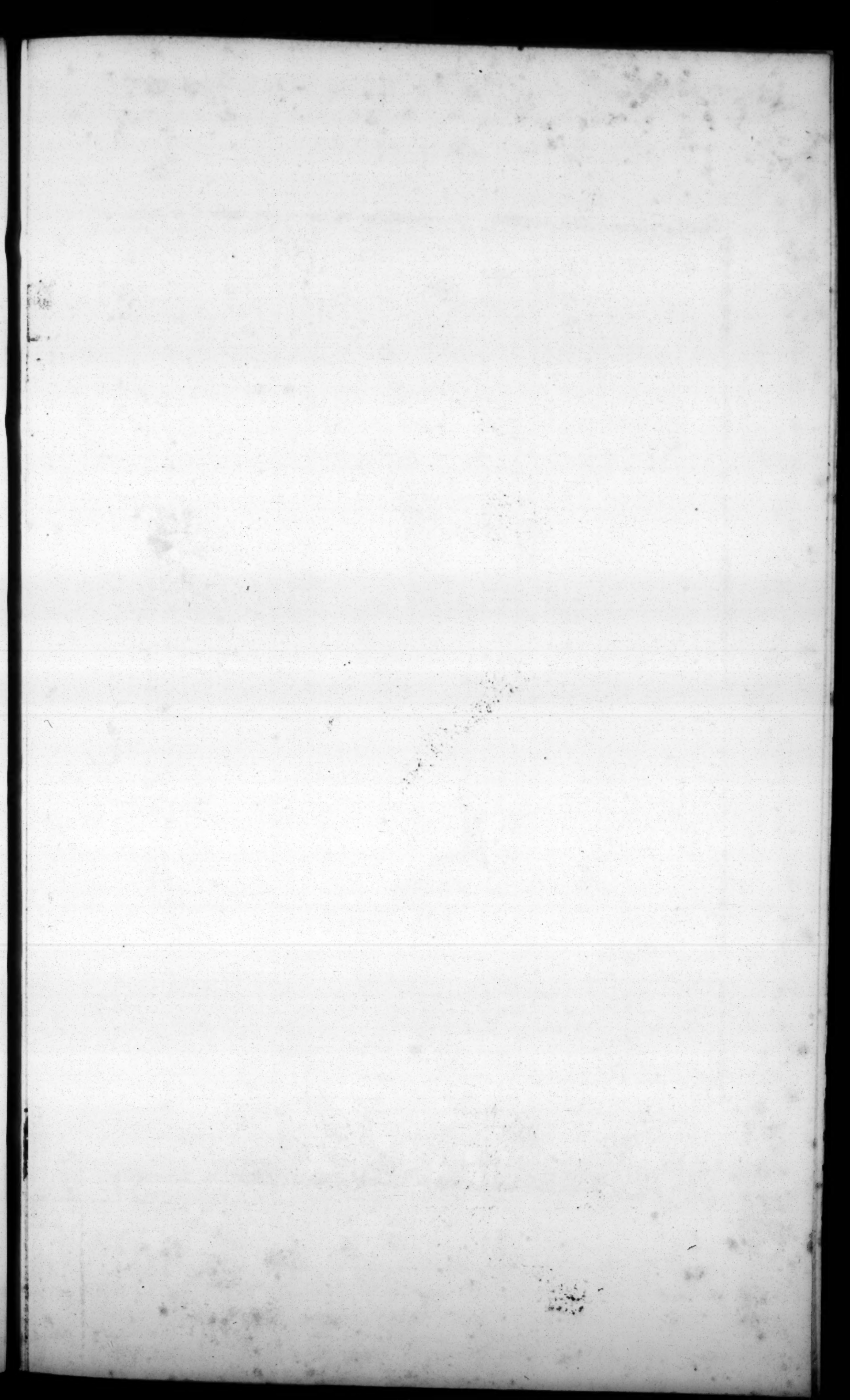


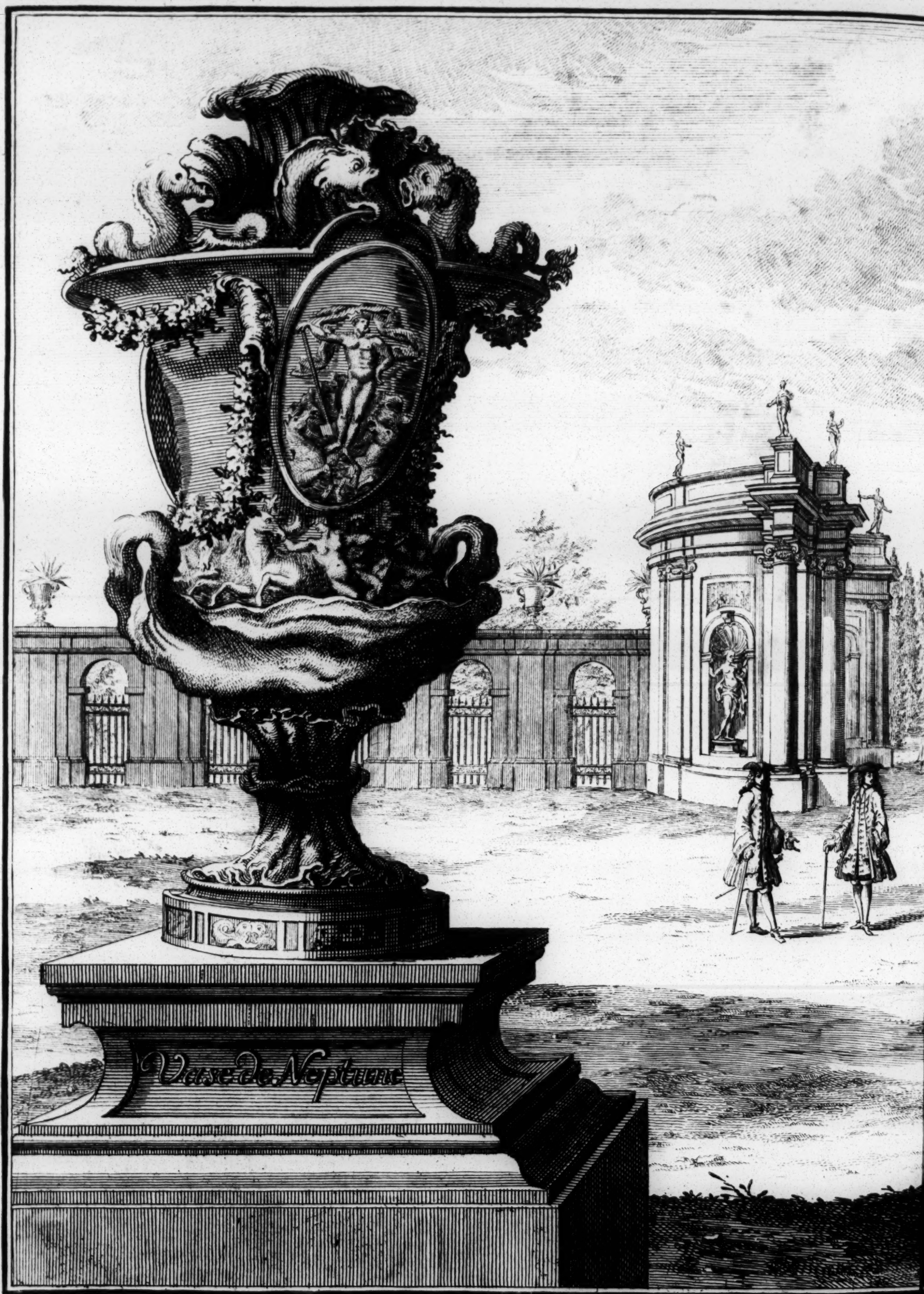


Prospect des hinteren Gebäudes in dem Fürstlichen
Lichtensteinischen Garten zu Wien, wie es zu erst von
I. B. F. v. E. inventiert, und gezeichnet worden.



*Veüe du Bâtiment au bout du Jardin
du Prince de Lichtenstain à Vienne, comme il a été
premierement inventé et dessiné par J. B. F. D. E.*

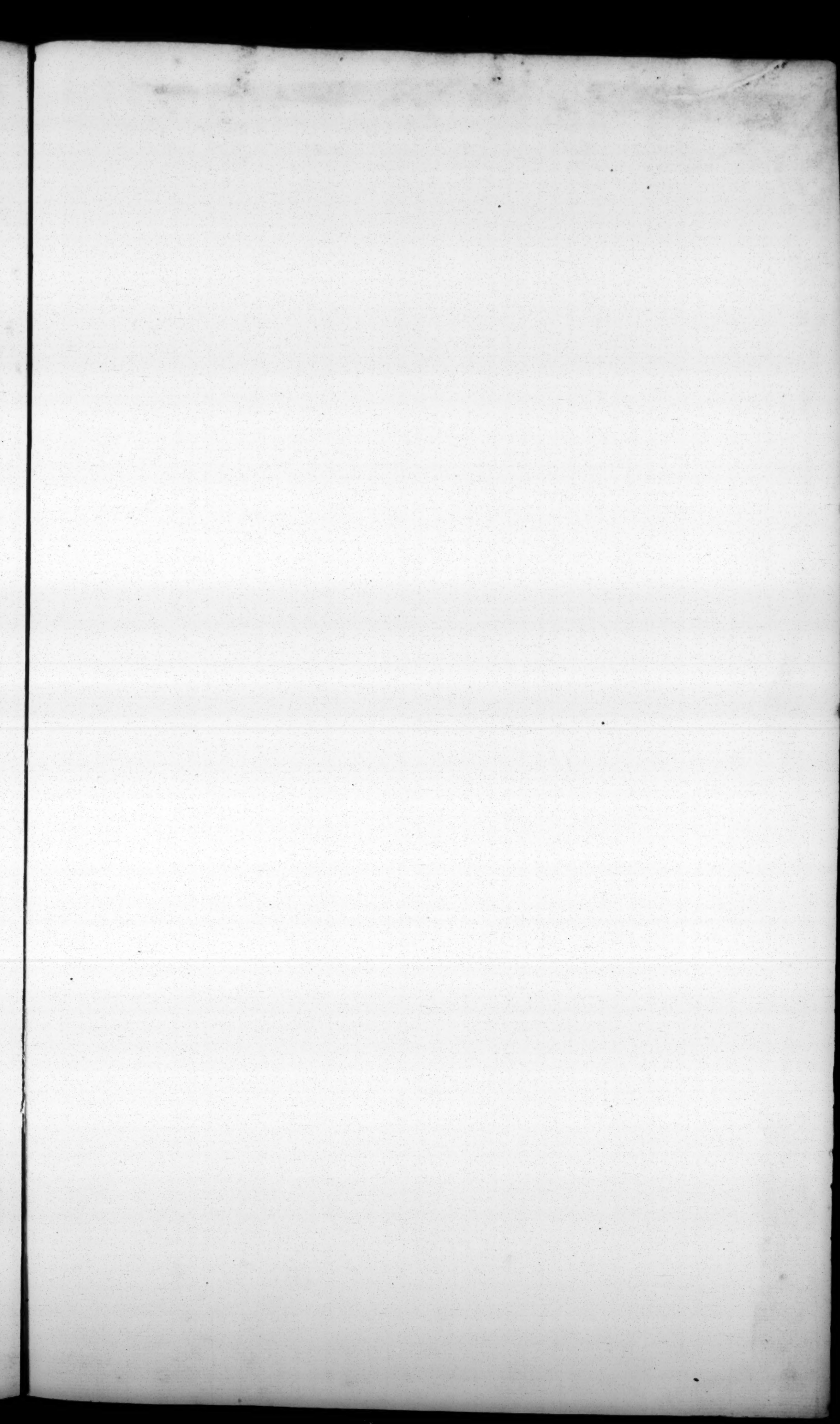


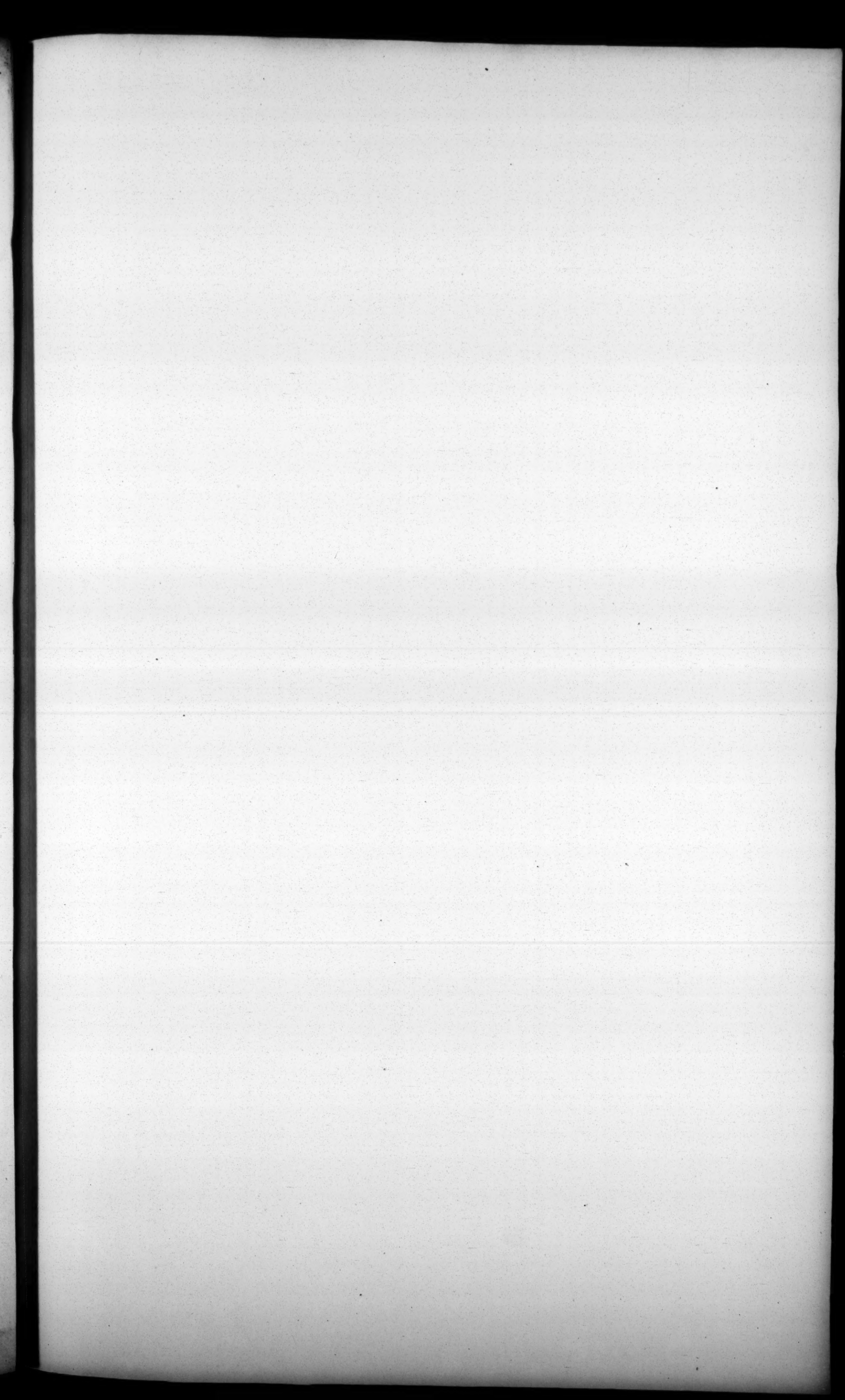


J.B. F. v. l. invent.









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